

SEVEN DAYS

SCHOOL
CHOIX

PAGE 14

The Quebec
option for VT kidsRECORD
TIME

From
Muddy Waters
to **Iris DeMent**,
Vermont-based
musician and producer
Jim Rooney recounts
a star-studded career

BY DAN BOLLES • P.20

LAUNCHING PAD

PAGE 22

New art studios in South End

OVERNIGHT SUCCESS

PAGE 24

Sleep research at the Sheraton

THAT'S THE SPIRITS

PAGE 26

Locavore mixology in Hardwick



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72	3.49	15,000	15.42	231.30
84	3.99	23,000	12.47	184.77

THE LAST SEVEN DAYS

COMPILED BY AMY DODGIE & TYLER HALL

WEEK IN REVIEW

FEBRUARY 12-19, 2013



Winter is a Drag Ball

Nothing says 'winter' in a drag' like Snow White and seven gender bending deities wearing construction be hatts. A group of costume gals-Carmen Maestra, half male & covered eyes and a son of brother 'bending girl' But it was the scene at Higher Ground last weekend for the annual Winter is a Drag Ball presented by the gimpbook ladies of the House of LaMay.

This year's gimpbook drew the biggest crowd in the event's 18 year history. More than 1000 people attended the festive drag' organizer Bob deVard, aka Amber LaMay. Evident is skill helping receipts from this point but notes the event has risen a \$10-500 for the Veterans, People With a Big Question over the 11 years House of LaMay has hosted it.

This year's ball featured the return of performer Rev. 'Islands who came back to Vermont from New York City and Ben Allen Perry and Rob Douglas spinning tunes.

deVard says attendees came from as far as Montreal, Albany and Massachusetts. "It's become quite the regional event," he says. See more photos at 1801 curving, 345-513 and Facebook via deVard.02048.990776 @190.

facing facts



DEATH PANEL

The state Senate website is neither doctor, needed death, but it would be lovely to have who help the terminally ill die. Your voice, House.



CASH LAMING

Gay Police Officer David Dwyer is ordered to resign after 140 days for using the state police for a campaign. Incident last fall. House to drag?



SPORING SANDERS

Yves Anderson did a good female teachers' initiative as a "Bridging High School" outside. Could be a good idea to be a "Bridging High School" outside.



NUBILITY NOTES

Winnipeg's David Ann-Pearce has been named as the new head of the TFLC. He is a former TFLC member and has been a member of the TFLC for many years. He is a former TFLC member and has been a member of the TFLC for many years. He is a former TFLC member and has been a member of the TFLC for many years.

PHOTO COURTESY OF AMY DODGIE

57

That's the percentage of Vermonters who consider themselves "non-religious," according to a new Gallup poll that ranks Vermont as the least religious state. Just 18 percent of Vermonters consider themselves "very religious."

TOP FIVE

MOST POPULAR

1. **Yves Anderson** (Barnes & Noble) **Plans to Open Goodwill Center** by Anthony H. Hays. (A new center will be opened in the state capital building, but not in the state capital building.)
2. **Vermont Legislature Considers Limiting Use of Automated License Plate Readers** by the Vermont Law Enforcement Officers Association. (The Vermont Law Enforcement Officers Association is a group of law enforcement officers who are concerned about the use of automated license plate readers.)
3. **Yves Anderson** (Barnes & Noble) **Plans to Open Goodwill Center** by Anthony H. Hays. (A new center will be opened in the state capital building, but not in the state capital building.)
4. **Yves Anderson** (Barnes & Noble) **Plans to Open Goodwill Center** by Anthony H. Hays. (A new center will be opened in the state capital building, but not in the state capital building.)
5. **Burlington Council Moves to End Drug Against New Beer** by Kevin J. Kelley. (A city council member and a new member of the Burlington Council have been elected to the Burlington Council.)



tweet of the week:

It's a good idea to have a "tweet of the week" to help you stay on top of the latest news and events in your community.



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BY MICHAEL FRIEDMAN

TONDRA POLARIS & JONAS FRANK

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FEEDback

READER REACTION TO RECENT ARTICLES

SMELL THE CLOVER HOUSE

Hi Jo, I am writing in response to your article about the opening of the LightHouse Restaurant & Lounge [9de Diner, January 18]. The article starts that Doug Stearns closed the Clover House restaurant on December 31, 2012. It reads as though the Clover House is no more, but in fact it is simply under new management and doing great! I hope readers will know that the Clover House is still open for business, and that the pub food is better than ever, in this reader's opinion.

Gillian Deaneau
COLCHESTER

JUDGE NOT

[In this Feb. "Four Lovers," January 16] I was a lawyer for Vermont Legal Aid in the 1980s, representing parents who worked public assistance. They loved their kids, but there was not one I met who could work at a regular job without great difficulty, in spite of their desire to do so. Some were very hard people but low IQ. Some had been abused when their parents went to work and were scared about putting their kids in daycare. Don't judge! Good job, Judith Levine

Healy Farrell Tucker
COLCHESTER

REDESIGN TOO RADICAL

Reading magazine these days is tough, but I don't think Vermont Life did itself any favors by embracing such a radical redesign of the magazine when the new edition took over from Tom Skyring ["Homeless Life Support?" January 28]. There's a lot of emphasis now on food, no doubt due in some part to the editors' background as a food editor. Is that what readers actually want? I'm not sure. We don't lack "food, nostalgic back" as you put it, but to undergo a change, but I think the new direction of the magazine, with its attempt to be more up and edgy, has alienated a lot of its former readers and obviously not attracted enough new ones to make up for their loss.

Pierre-Henri Douglas
MONTREAL

LOVE LOST

I am not feeling the love, Steven Joyce. Your "Love and Marriage: Love?" [February 6] is well decorated with the historical novel and culturally acceptable form of love between a man and a woman, but disappointingly, the only love illustrated herein is a same-sex couple in that of two men in an advertisement for HIV testing. Really? Are you recruiting some alternative love for coverage of the upcoming Winter in a Drag Ball?

Given the farcical attitude and progressive thinking that much of the Burlington community holds towards queer individuals and relationships, I was shocked to see such one-sided coverage on love and marriage. The more we see cartoonish relationships become universally accepted and less and less of a cultural issue,

TIM NEWCOMBS



Seven Days did not get the best idea to use photographs for any local news stories. Instead, they used photographs of no importance. It is a waste of time and the photographs are not even relevant to the stories. Seven Days may want to change the design for the local news stories to get the best local news stories for the local news stories.

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CORRECTIONS

The publisher of *Backcountry* magazine was misidentified in a story last week entitled "Judge Wilkins." He is Allen Howard — not Jon Howard. One of last week's "Fishing Facts" misstated that Maple Grove Farms is the largest producer of maple syrup in Vermont; it is the largest distributor of the sweet stuff.

the more post-announced it becomes to see and share of love and marriage is only between a man and woman.

Decisions are not every woman's best friend, and love isn't always found in members of the opposite sex. The last we define love and marriage with a single image, the more those words are accompanied by an individual's definition — not that from history, religion or the dictionary.

Heather Reid
BURLINGTON

HOMELESS AREN'T ALIENS

Yes, for one, we glad there's a program that has made it possible to have temporary housing this winter ("Checklist: Travelers Question a Program That Puts Vermont's Homeless in Motels," January 30). Some of us have just had a string of bad luck in moving situations, roommates not paying rent, etc., and that is what has led us to being homeless. I disagree with Deputy Commissioner Richard Golding's statement about us being treated as an after-market guest. I can attest to the fact that while at the University too, you are not welcome to even a cup of coffee, so it does happen. We are homeless and are just waiting for our next stroke of luck, we're not aliens. We're very grateful for this help and just want to be treated the same as anyone else who just happens to be down on their back — nothing more.

Gary Lee
BURLINGTON

ANOTHER VOICE OF GODDARD

As a current employee of Goddard College, I felt compelled to respond to your January 13 article "Presidential Approval: How Boston Victor plans to use Goddard College." We are fortunate to have a dedicated staff that goes very deeply for the welfare of the college. For *Seven Days* to denigrate our opinions and actions as "those manifestations of disgruntled employees" is downright insulting. Regardless of where anyone stands on the various issues Goddard is currently dealing with, all voices should be heard and heard.

Amelia Magner
WOODBURY

ENTITLED TO ABUSE?

[Re: Last 3 "Home Haters," January 30]. The horrific case of abuse abuse in Shelburne and the owner's denial of responsibility goes beyond the abnormal. It is a sad truth that many Americans do not take responsibility for their actions, whether something as mundane as littering or something far more serious such as sexual or child abuse. We have become a very entitled society with a "me first" attitude. Sadly, this entitlement is seen in all ages, from the 7-year-old who bullies another child to someone like George Wilkins, whose biggest concern was the "innocent" all his property.

That entitlement reaches to the laws in Vermont regarding sexual abuse. For too often our courts are cases of severe abuse and, ultimately, no punishment or a slap on the wrist for the perpetrator. I suspect this goes back to a more rural time when people felt they were entitled to treat their animals however they chose without interference from a higher authority; the old "you can't tell me what to do on my property" Vermont philosophy.

I hope *Seven Days* will keep the up-dated coverage on this case, and blood-spilling 1000 Home Haters for taking it to the courts. If the media keep their circumstances in the public light, perhaps more Vermonters will feel entitled to help with donations for their care.

Hedra Dwell
ST. ALBANS

GOD-GIVEN GUNS?

[Re: "Shooting Cultures: After Sandy Hook, Gun Control May Finally Have a Shot in Vermont," February 6]. Ed Wilkins states that Article 1 of the Vermont Constitution and the Second Amendment of the U.S. Constitution is unambiguous. It is. No statement is any body's law but the state's written after the invention of firearms except the Book of Mormon. My widow may also believe that the Spanish Inquisition, burning "witches" and stoning women to death for not wearing a veil was also decreed by God, but I don't.

REBECCA WOLF

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Compassionate or Compromised?

In his quest to reshape Vermont's social safety net on a shoestring budget, Gov. **PETER DINKINS** has created an unlikely pitman: Agency of Human Services Secretary **BRAD RACINE**.

Unlikely because, for much of the three decades he's been in the public eye, Racine has fought against just the kind of cuts Shumlin is now proposing.

When the two competed against one another in 2010's live-free Democratic gubernatorial primary, Racine distinguished himself from Shumlin by focusing on poverty and promising to raise taxes before cutting services to the working poor.

Now some advocates for low-income Vermonters say that by carrying out Shumlin's budget priorities, Racine is enabling his former rival to do just the opposite.

"When he came to the Washington County committee, he said very strongly that killing money was his central concern. And this seems incongruous," says Washington County Democratic Party chairman **JACK MCCORMACK** of Racine's 2010 gubernatorial pitch.

See **DICK MCCORMACK** (D-Windham), a fellow liberal who served alongside Racine in the Senate, puts it this way: "The politicians I see Doug representing now are not exactly what I think he would have developed had I been elected governor."

But, McCormack adds, "he wasn't elected governor. The people elected Peter Shumlin."

Like many on the left, McCormack opposes two signature proposals advanced by the Shumlin/Racine team. The first is to raise \$6 million by capping eligibility for the Reach Up welfare program at three consecutive years and five years in a life ban. The second is to finance dependent children subsidies by cutting \$17 million of the state's contribution to the Earned Income Tax Credit, which benefits 14,000 working Vermonters.

Racine, who played a relatively low-profile role in Shumlin's first term, has in recent weeks become suddenly omnipresent — serving as the gov's liaison should an patch-a-plan that has so far failed to gain traction. Rarely does Shumlin mention his proposals without naming they were crafted by the "compassionate" Doug Racine.

But would the secretary have supported the plan if he were still in the Vermont Senate, where he spent 14 years representing Christened County and another six years presiding over the body to "better government?"

"I have no idea," Racine says. "I'll just stayed in the legislature I wouldn't have

had the same perspective I have now. I wouldn't have the same job. But given what I've signed up to do here, I feel very comfortable with those proposals."

Working within the confines of another tight budget, Racine says his agency is trying to spend every dollar it has as efficiently as possible. In his view, investing in early-childhood education does far more than providing an immediate, one-year tax rebate to working Vermonters.

"So far, the most important thing we can do in this agency is to help kids off to a good start," he says. "I think if we do more for children, we can avoid some long-term problems."

While Racine acknowledges that he'd have been more comfortable raising revenue to fund social services than his boss has been, he says he understands his role as a deputy in the Shumlin administration.

I LOST. HE WON. AND HE GETS TO MAKE THOSE DECISIONS.

HUMAN SERVICES SECRETARY
DOUG RACINE

"Anybody who wants to look at the record of what was said in that campaign, there's absolutely truth," he says. "There were expressed differences. I lost. He won. And he gets to make those decisions."

Shumlin won, but not by much. In the initial tally, Shumlin came out just 100 votes ahead of Racine in a primary that drew 70,000 voters. He capitalized that lead to 260 votes two weeks later, after Racine requested a recount.

Despite the close margins, says one Racine ally who would not be named, "I think one thing Doug realized is that the people of Vermont chose Shumlin's fiscal policy."

Soon after he was elected, Shumlin sought to create a "years of rivalry" between Racine and two other former Democratic opponents into his administration: **DIAN HARRIS** was named special adviser, while **BOB MARSH** was named secretary of the Agency of Natural Resources.

"I think he thought really hard when he took the job about whether he could really go for Peter," the Racine ally says. "I think he made a decision both in his head and his heart that if he takes the job, that's who he works for."

Despite clashing with the Shumlin

administration recently over its budget proposals, several advocates for low-income Vermonters say they acknowledge that Racine is on a hard line.

"I think Doug is trying to do the most good he can do in the position he's in," says Vermont Legal Aid attorney **CHRISTOPHER CURTIS**, who contributed to and influenced the governor's political campaign. "He's in the tough position of having to balance a budget he's given."

Though Curtis has become one of the most vocal critics of Shumlin's proposed cuts to Reach Up and the Earned Income Tax Credit, he says. "I think a lot of folks who've worked with Doug on child-poverty issues or low-income issues know that Doug Racine has an open door for them — and that makes a difference."

Says Vermont Low Income Advocacy Council lobbyist **BARBARA LAFFETTE**, who served alongside Racine in the legislature, "I would rather have him than that other guy."

THE \$20,000 Question

In one full, million-dollar envelop, **LEAH REID** has the uncomfortable but full, the United Democrats, Republicans and Progressives against the conservative influence of major PACs in Vermont politics.

In the course of just two months, the Burlington bureau launched a million bucks into television commercials and mailed backing conservative candidate and critics.

Her vehicle of choice? A super PAC called Vermonters First, which was free to raise and spend as much as it liked on political mess, so long as it didn't coordinate with candidates themselves.

Democrats were pissed because their candidates were outspent. Republican office-seekers were pissed because they couldn't control the group's message. And Progressives were pissed because, well, they hate that kind of stuff.

After the elections, all three parties squared up to conference new rules requiring super PACs to disclose more about their fundraising and spending habits more frequently. They also backed the idea of replacing Vermont's corrupt reporting system with an online, searchable database.

"There's broad agreement there, and that's something to celebrate," said Vermont Public Interest Research Group executive director **PAUL BURNS**.

It seemed too good to be true. And it was.

When Rep. **BOB ORIN** (R-Barnes) and other House Republicans held a press conference last month to unveil legislative

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calling for more disclosure, Rich didn't mention that his bill would also get the state's contribution limits to candidates, parties and PACs.

And when Vermont Democratic Party chairman **JANE PERKINS** announced her own transparency-focused proposals two weeks later, a Liberty Institute byline was hanging to get rid of the \$20,000 cap on contributions to state parties and replace it with a much higher figure.

How higher?
When the Vermont Press Bureau's **PETER HANDELSON** asked him that question after a Statehouse press conference, Perkins pulled a number out of thin air: \$20,000 per election cycle.

"I'd be kind of thinking out loud with this stuff," explains party spokesman **MARK BRADSHAW**. "We're sticking with whatever it takes to win."

In Perkins' view, the only way to fight gobs of money raised by shadowy super PACs is to "level the playing field" and let political parties name jobs of money, too.

"Until there's restrictions on the super wealthy and their ability to corrupt the media, we're going to have to provide some kind of backdrop against that activity in the form of other groups that we more democratically accountable," Perkins explains.

If a GOP counterpart, Vermont Republican Party chairman **JOHN LINDLEY**, also likes the idea of raising the party contribution limit to \$20,000 — what we'll call the Perkins Provision.

"John and I have talked about that problem, and we're in agreement that one thing that can be done to make things a bit better," Lindley says. "Frankly, I don't think there needs to be any limit if you have absolute disclosure."

To paraphrase the inimitable **KAREN EMANUEL**, the Democratic and Republican party bosses aren't bringing a serious campaign finance crisis to us. They're exploiting public outrage over the advent of super PACs to fill their own campaign coffers.

Now that's looking out for the public good!

But Vermont's outspending third party isn't along for the ride.

"The point is not to bring more money into the process. The point is to limit money," says Vermont Progressive Party executive director **BOB HILLMAN**. "You don't close one floodgate by opening another one."

Moreover, says Rep. **CHRIS FRANZON** (D-Burlington), there's a difference

between super PACs and parties. While the former are legally barred from coordinating with the candidates they support, parties are free to share resources and strategy with candidates.

If you reach the contribution limit of \$2000 per election cycle to a candidate, you could simply write another \$20,000 check to the Vermont Democratic Party, which could then spend that money on your live politicians.

"This is, at a wig, a more direct route around to any kind of campaign finance limitations for candidates," Franzen says.

As it stands, you can already donate \$20,000 per election cycle to the Vermont parties' federal campaign accounts. That's in addition to the \$2000 you can give to the parties' state campaign accounts. If the Perkins Provision went into effect, any single donor could pump up \$20,000 to a Vermont political party every two years.

And that's not counting the \$2000 checks you and your lobbyist friends can out to each of the Democratic and Republican several Vermont-based PACs, which finance direct mail for legislative candidates.

Not to mention the \$2000 checks any son, woman, child and — wait for it — corporation can donate to any candidate for state office in Vermont.

Last year, Sen. **PETER BARNHART** (D-Windham) tried to bar corporations and unions from donating to Vermont politicians, but when he threatened to authorize an embarrassing roll-call vote on cutting off the cash flow, Senate leadership killed a broader campaign finance measure.

Now that Barnhart's Senate has changed the game, will the legislature get its act together and pass real campaign finance reform?

Maybe. But don't be surprised to see the party bosses winking it down to benefit their own taxes.

And if they fail to authorize the Perkins Provision, don't be surprised if the same folks rallying against super PACs this year start their own next year. ☺

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For Some Vermont Students, School Choice Involves a Trip to Canada

by KATHRYN FLAGG

Home work, backpack, gym bag. These are the items of things most Vermont high school students grab on the way out the door each morning.

But a passport? A handful of papers one's attend school without one.

In communities along Vermont's remote northern border, its students are choosing to attend a small, private school in Québec rather than a state-run high school. What's more, several of those are taking Vermont taxpayer dollars with them — roughly \$12,500 per student per year — to partially fund their annual three- to four-week education at Stennard College, located about a half mile from the U.S.-Canadian border.

It's an extreme version of school choice, a hot topic in state education circles these days. Schools statewide are bracing for a change that will next year allow students to freely choose between the state's 62 public high schools. For the moment, that choice is restricted to the 60 Vermont towns that don't have high schools. There, families can choose a public or approved independent school to educate their kids, bringing corporate "tuition" dollars along with those.

Most choose Vermont schools. But 315 students cross state lines to attend class in New Hampshire, New York and Massachusetts — or to study abroad. In the 2010-12 school year, two families sent their kids to high school in Costa Rica, using Vermont tuition dollars while seven headed north to Stennard College. In the past, public school students have ventured further abroad — to Switzerland, Italy and elsewhere.

Rep. Alison Clark (D-Woodstock) has a problem with that. She says she's watched public school enrollment decline during her eight and a half years in the legislature and worries that allowing students to take tuition dollars out of state will exacerbate the problem. Clark has introduced legislation that would prohibit students from using state tuition payments at out-of-state independent schools.

"We are helping fund the problem by enabling kids to take our property taxes and that talent out of state," says Clark, who recently cosponsored a similar bill last year. "It is one our state's worst net property tax dollars.



Seniors Martin Tate and Rory Butler and Junior Leah

I just don't see why they should be going to Switzerland or boarding schools all over the country."

Stennard College actively recruits students from across the border. When the U.S. dollar was stronger, more Americans were enrolling because the per-*petuo* of admission was a better bargain.

Craftsbury Common, McDaniel, Irasburg, Derby and Newport, who are paying full tuition — occasionally offset by scholarship or financial aid — to send their kids north.

Stennard College doesn't feel like an American public high school — it's more Harry Potter than "Glee."

We are helping to fund the problem by enabling kids to take our property taxes and that talent out of state.

Rep. ALISON CLARK (D)

But Ken Murray, the school's community coordinator, says the number of U.S. students is holding steady.

"We've had kids coming across the border for years," says Murray.

Three-quarters of Stennard College's 165 students bond in steady brick-and-mortar living the campus. Four of the day students from Vermont come from Montgomery and Coventry, school choice towns that pay \$12,500 per student toward the \$20,000 yearly tuition. The remainder come from families in

Classes here are small — typically just 12 students — and the student-faculty ratio an enviable eight-to-one. The boys wear crisp coats and ties, the girls pleated skirts and sweaters on. Blended with an elite "85" students belong to one of four houses and compete for house points in a series of games with no win or loss.

Classes are primarily conducted in English, but all students study French. Participation in sports is also mandatory, and hockey is an especially big draw. One

of last year's Stennard graduates was a first-round draft pick for the Calgary Flames.

French, Spanish and Chinese were among the languages being spoken during lunch on Valentine's Day. Posters students streamed into the school's dining hall La-bright and airy space with exposed rafters and enormous windows. Three dozen flags hang from the ceiling representing the native countries of students past and present. The students had just come back from February break and were finding their new table assignments, which change every few weeks.

After a brief prayer and announcements, students or faculty members at each table dished up a family-style meal of pasta and roasted vegetables. In honor of Valentine's Day, a few older boys traipsed into the dining hall dressed in cupid costumes, complete with heart-covered boxer shorts, holding roses and love notes in their hands for giggling recipients. The school's headmaster and upper administrators took to the scene from a long, leather-bound chairs around a table at the center of the room.

In total, 20 countries are represented among the current student body. That's a big draw for some Vermont families, says admissions director Joanne Tracy-Cornthwaite.

"It's a different choice, for those kids that want an international experience right up the road," she says, adding that it's a radical shift from the more homogenous student body of most Vermont public schools.

"Being from a small town, you don't see a lot of different cultures and races," says Erin Burke, a 15-year-old freshman from Coventry who attends Stennard College. Katie Smith, a 16-year-old freshman from Montgomery, says she's now considering attending college abroad, inspired by her time at Stennard and interactions with an Australian exchange student she befriended there.

For some Vermont students, the Canadian private school is just as close as their local public school. Seniors Martin, 17, and Stennard in an easy 10-minute drive from his home in Derby, roughly the same distance as it is to

North Country Union High School in Newport. Martin's family has sent him to Stannard since the seventh grade — mostly for the hockey program — and pays full tuition because Emily isn't a choice town.

For others, Stannard is a long haul. Smith wakes at 5:30 each morning for the trip to school. Her parents drive her the first leg to Conway — over Jay Peak on Route 242 — to meet up with two other students. Butler and her 17-year-old brother Rory, who drives the rest of the way to Quabbin.

Smith's commute can take more than 90 minutes each way and on busy days, she doesn't get home until 9:30 p.m. The Butler family actually moved from Montgomery to Conway last summer to reduce Eric and Rory's time in the car.

Courtney Close, the school counselor at Conway Elementary School, says school choice can be an overwhelming decision for some eighth graders, especially those who have attended the more small elementary school for their entire lives. In her experience, most students think more about where their friends are going — or what school has a better football team — than about academics. "They're so excited about moving on, period,"

says Close. And even with a big chunk of the tuition bill paid, many Vermont families can't afford to pay the balance, says Conway Elementary School principal Matthew Beaghen. The Northeast Kingdom has the highest unemployment rates in the state, he notes, and a few thousand dollars

EDUCATION

Main building of Stannard College



But long distance and the logistics of daily border crossings — students must obtain a special study permit — aren't deterring other Montgomery families from considering Stannard. In fact, Garbarino says there's so much interest from Montgomery families this year — six additional students have made inquiries — that for the first time the school is thinking about turning a loss.

Does it constitute a trend? Probably not. Many more students in the school-choice communities of Montgomery and Conway are staying in-state, opting instead to attend local schools. Conway students typically head to Lake Region Union High School in Bartons or North Country Union High School in Newport, most Montgomery residents choose Ensbury Falls High School or Richford High School

extra can be hard to come by. Public high schools, in comparison, remain free of charge under the choice system.

Students like Smith and the Butler siblings agree that if it weren't for the help of their school-choice tuition dollars, their families likely wouldn't have ever considered Stannard College. Even with that discount, Smith says her parents assisted she and her sister, who may attend the school next year, apply for scholarships and financial aid.

Now that they're in, though, they rave about their school — the small classes, the clubs and sports, their math and science teachers. Even after hours on the road each day, and homework that keeps her up late, Smith wants Stannard to "definitely worth the time and effort" ☐



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Tougher Child-Porn Law Would Make Viewing It a Crime

by KEN PICARD

A recent spike in arrests for possession of child pornography suggests Vermont is joining ground in the battle against this cyber crime. Since December, state and federal prosecutors have announced the felony arrests or convictions of at least eight men accused of possessing level-1, graphic and frequently violent images involving sex with children.

New police and prosecutors who handle these cases are urging lawmakers to close a loophole in state law that allows suspects to escape prosecution if they viewed those images over the internet but didn't actually download — and thus “possess” — them.

Under federal law it's already illegal to view pornographic material involving anyone under the age of 18. But Vermont is one of 21 states that has not outlawed it in state statute. As a result, state prosecutors say it's more difficult for them to secure child-porn convictions than it is for their federal counterparts.

A bill coming up for discussion this week in the Senate Judiciary Committee aims to change that. S.15, sponsored by the committee's chairman, Sen. Dick Sears (D-Rensselaire), would make it illegal to “access with intent to view” photos, videos or other depictions of sexual or lewd acts involving kids under 18.

“The problem is that our current law is based on how people used to view child pornography, which is a magazine that would hold in their hand,” says Christina Battelle, chief deputy state's attorney in Rensselaire County. “It doesn't reflect the current reality of how child pornography is looked at today, which is by surfing the web.”

The Rensselaire County state's attorney's office was at the center of a high-profile child pornography investigation last year involving John Dockson, a fifth-grade teacher in Rensselaire who was charged with possession of child pornography on his school-owned computer. Dockson consistently maintained his innocence



and his attorney claimed he never viewed any of the 17 graphic images involving sex acts with children that were discovered in his laptop's temporary cache, or others found by his wife on Dockson's home computer. He never downloaded the images.

Prosecutors eventually dropped the charges against Dockson, who was fired from his teaching job. His lawyer accused investigators of damaging his client's reputation by “recklessly misrepresenting crucial facts.”

But Rensselaire County State's Attorney Erika Martignetti didn't exactly apologize to Dockson or rush to clear his name. Rather, she said the case simply highlighted the difficulty of prosecuting child-porn cases under current state law — and vowed to work with legislators to change it.

The Dockson defense was similar to one that led the New York Court of Appeals to overturn a conviction on May 6, 2012. James D. Keen, a former assistant professor at Marist College in Poughkeepsie, N.Y., went to jail in 2009 for possessing more than 100 illegal images found in his computer's web cache. But because those images were

never downloaded to Keen's hard drive, New York's highest court ruled that they didn't legally constitute “possession” in his part.

Under the proposed Vermont law, that behavior would be illegal. But Sears

The problem is that our current law is based on how people used to view child pornography

CHRISTINA BATTLE

says his bill tries to distinguish between those who didn't know what they were doing and ended up with child porn on their computer, then made a good-faith effort to delete it — as Dockson claimed he did — from those who deliberately sought it out.

“I think all of us have found ourselves on websites we had no idea how we got there,” Sears says. “And sometimes they're less than desirable.”

For years, the Vermont Internet

Crimes Against Children Task Force has had computer software that enables police to locate Vermonters who use peer-to-peer file-sharing networks to download and view child pornography, according to Attorney General Bill Sorrell. In the last few months, the state has stepped up its efforts to investigate and prosecute such crimes.

At any given time, says Sorrell, ICAC software can identify at least 200 different IP addresses in Vermont that have recently accessed and downloaded known child-porn files that have been previously identified by law-enforcement and were provided to the National Center for Missing and Exploited Children. Each file is identified by a “hash value,” or unique digital

footprint, and no human help discerns what it is.

But that doesn't mean busting child-porn offenders is easy. “Those tools are great, but all they do is point us in a direction,” says Burlington police Lt. Kristian Carlson, ICAC's commander. From there, old-fashioned detective work kicks in. Investigators must hit the streets to determine exactly who is using those IP addresses. That can be difficult, Carlson explains, especially when several people use the same IP address or the files are accessed via a public computer or unsecured wireless network.

Moreover, Carlson adds that because the police departments that staff ICAC have limited resources, most investigations were done on a “wish-a-catch-can” basis, primarily by police officers from Burlington and South Burlington.

“For a while these investigations were slow and far between,” Carlson says. “At the end of the day, it all comes down to staffing, which has been an issue for some time now.”

During the 2012 legislative session, however, Sorrell convinced the legislature to increase his budget by

\$100,000 to pay for two new criminal investigators in his office to work almost exclusively on child-porn cases. By late last year, both a full-time and part-time investigator had been hired and trained.

Their efforts are now bearing fruit. Last week, Kevin Gallagher and David Penick, both of Burlington, were indicted on felony child pornography charges, both pleaded not guilty. Those cases followed the December arrests of Homer Smith of Northford on five felony counts of possession of child porn, as well as the guilty plea of Glenn Connelley, also of Burlington, on three misdemeanor counts.

The increased focus on child pornography cases can take a toll on investigators — not only for reduced salaries but also for emotional ones. Fuller and prosecutors say they're now seeing a rise in both the number and severity of violent and sadistic images involving sex acts with children, some as young as infants.

"This is really difficult stuff," Carlson notes. "In all of my years in law enforcement, I can't think of anything more horrific than some of things I've had to see as a result of this work."

Because investigators and forensic examiners must describe in legal affidavits exactly what they've uncovered, they still "have to put eyes on" previously known and identified files to confirm what's in them. Oftentimes, Carlson says, that can involve hundreds, if not thousands, of images, including audio, video and text files. "And unfortunately, there seems to be no bounds for the depravity of these offenders."

For this reason, Vermont's JGAC became the first such task force in the country to establish a mental-health wellness program for its personnel. That program, which the U.S. Department of Justice now holds up as a national model, has a mental-health professional "embedded" with the team, who tries to identify problems and educate investigators' family members about what's considered a "normal" versus "abnormal" response to continually viewing sexually graphic and violent imagery.

Carlson, who's aware of *Avatar* legislation, says he's heard from people concerned that the bill could result in innocent people inadvertently being arrested and charged because they "accidentally" downloaded a few illegal snippets from his point of view, they are a legitimate concern.

"If I have a case where someone has 10,000 images of adult pornography and

three images of child pornography, odds are we're not going to charge possession of child pornography because this person is not someone who is actively seeking this stuff out," Carlson says. "Right now there are much bigger fish to fry."

In fact, all the police officers and prosecutors interviewed for this story say they won't move forward on a case involving child pornography if there's any doubt about the age of the children portrayed. Echoing that, U.S. Attorney Thomas Coffin says the cases his office pursues are the worst offenders — those involving dozens, if not hundreds or

thousands, of images of children, nearly all of whom are prepubescent. Under federal law, Coffin's office

has authority to prosecute people for merely viewing child porn, but in practice, charges are only brought against those who possess it.

Oftentimes, child porn investigations lead authorities to more serious, hands-on offenders. Barville, who she prosecutes child sex abuse cases in Bennington County, says that in her experience, men caught sexually abusing children nearly always have child pornography at home — a trend consistent with national studies on sex offenders on federal custody.

As a result, Barville says that when someone gets arrested and charged with child sex abuse in Bennington County, investigators will now always a search warrant to look for child pornography, too.

How often does it turn up? "We've found it every time we've looked," she says.

Even more disturbing, Barville says, all the child-porn files seized by police in Bennington County since 2007 when she started there, now included images previously identified by law enforcement as the National Center for Missing and Exploited Children.

"It's all new, and it's all about happening today somewhere in the world and being downloaded," she adds. "A lot of people think they're going to get rich with child porn."

If there's any good news to report, it's this: According to both Sorrell and Coffin, rarely these days does a guy go to jail. Virtually all the men arrested on child pornography charges — and no one interviewed for this story could recall a woman ever being charged in Vermont — plead guilty before the case ever goes to trial.

Of course, that could change if and when the state lowers the bar for prosecution. ☐

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Two Contested City Council Races Could Decide the Fate of South Burlington

BY KEVIN J. KELLEY

From the outside, a pair of lively city council races in South Burlington might appear to be a referendum on the local heading of the P-35 B gate jet.

The divisions between the candidates are clear-cut. Incumbents Paul Engle and Sandy Dooley both vouched against the "lead down," a hole challenge. Patricia Nowak and Chris Shaw are in favor of bringing the new wingplane to Vermont's largest airport, which is owned and operated by the city of Burlington within the geographic borders of neighboring South Burlington. Engle's, a 64-year-old retiree who is seeking a second two-year term on the council, suggests that if the March 5 election "could turn" on how voters feel about the merits of the jet and their purported preservation of thousands of Vermont Air Guard jobs.

But Nowak, a 67-year-old investment adviser who is running against Engle, views the place as only one time as any several that will determine the outcome of the two intensely contested races. Shaw, a South Burlington city activist since 1991, adds Dooley is a three-year mayor, largely in reaction to Engle's endorsement of the election. Shaw claims few South Burlingtoners are focused on the plane. While a significant number of voters are being split in the council campaign, neither pre- nor anti-P-35 groups are writing checks.

In Shaw's view, the Town Meeting day showdown will be "a referendum on the performance of the current city council." He sees last year's 4-0 vote against the P-35 as one element of the council's thoroughly objectionable record.

If Shaw and Nowak win their races, the city council will likely take on a sharply 40-20 percent political complexion. That 4-1 majority against the P-35, for example, would become a 3-2 majority in favor of the plane.

Shaw and Nowak, who are running as a team, also criticize their respective opponents for supporting a local development freeze and for their handling of both a proposed addition to the

Citrus Recreation Area and the city's relations with the National Gardening Association. The insurgents cite the recent ouster of City Manager Sandy Miller as another example of the results they associate with a council that, in Nowak's words, "can't get much of anything right."

Daniel Street to a building in Whitehall.

Both black eyes were inflicted in behind-the-scenes battles that featured former manager Miller as a central combatant, according to Dooley and Engle. They both admit the council did not vet Miller adequately when it hired him in 2010. But Engle, who made the nation's

"They're polluted this community," Nowak declares in regard to the council's majority. In shared full-page ads running in South Burlington's *Other Paper*, she and Shaw respond, "a thoughtful process and a civil, uncorrupt approach to city government." Nowak says current councilors are often rude to residents who call to discuss

positions at public hearings. "They just don't listen to the community's voices," she says. Engle also took offense. "They don't like the decisions we've made," he says of Shaw and Nowak. "When they say we're not being heard, they mean the council isn't doing what they want."

Shaw and Nowak are representatives of a South Burlington "old guard" aligned closely with developers and other business interests, Engle says. He sees the council's majority as "progressive."

Development is a sticking point. In favor of the majority of residents, Engle favors South Burlington of 2013 to Burlington in the early 1980s. He regards councilor or Boardman Greco with then-mayor mayor Bernie Sanders and expects himself and Dooley to emulate the first Progressive Burlington councilors who went so far against conservative politicians who had fallen out of touch with a changing constituency.

Dooley doesn't fully endorse Engle's analysis, but the retired school teacher declares, "I'd never shrink from being called a progressive."

Engle says today's South Burlington electorate is significantly more liberal than it was 20 years ago. The city's 10 representatives in the Vermont House are all Democrats, and South Burlington voters gave Barack Obama a 70 percent majority in November. Engle himself won a seat on the council two years ago by a 1234-758 margin. Council chair Greco was elected at the same time with the same number of votes as Engle.



longtime city resident Lisa Vermeulen, president of the Vermont Business Roundtable, agrees. "The business community in South Burlington is interested in a lot more than the P-35," says Vermeulen. As a supporter of Nowak and Shaw, she cites the range of issues being raised by the challengers, along with their conviction that the council behaves arrogantly in its decision-making process.

"There's a way to address serious issues without being so arrogant," Vermeulen declares.

The two incumbents acknowledge that the city managed a local business factor's 9-0 to build a \$1.8 million link between two buildings at Citrus. Dooley and Engle also say they regret the breakdown of those negotiations that has led the National Gardening Association to move from Wheeler Nature Park on

Miller, points out that he was not on the council at the time of Miller's firing.

Dooley and Engle add that the council is looking to settle relations with the private associations that own Citrus so that the addition can be built.

And, Dooley says she has written to the gardening association asking to reconsider its move. But their challengers are using both signs to put the incumbents on the defensive—in money-raising mode. Engle says he's already put \$10,000 into the race in contrast to "about \$400" he spent in his council campaign two years ago.

In their attacks on the incumbents, Nowak and Shaw emphasize the council's process to crack on its products. At times, their complaints seem to be based more on political aesthetics than on substance.

POLITICS

Engels says his opponent, campaigned for Republican presidential candidate Mitt Romney. Nowak refuses to say whether she considers herself a Republican, saying "this election isn't about party in politics." In 2004 however, Nowak donated \$100 to congressional candidate Martha Raineville, according to federal fundraising records.

But many of the 2000-plus South Burlingtonians expected to vote on Town Meeting Day are likely unaware of Nowak's political affiliations, says a locally elected official who does not want to be named in connection with the council showdown. "That's not the sort of thing that has much influence on these kinds of issues," this official says. "It's much more about city-gritty stuff that wears no labels."

Shaw, for his part, is a Democrat who rejects the portrayal of the council races as a struggle between left and right. South Burlington voters are nonpartisan candidates do not run with party designations. Shaw, a 54-year-old Starn Center teacher and former chair of the South Burlington Planning Commission, says it's "unfortunate" that partisan ideology is being introduced into the campaign.

Shaw lost by two votes in his race last year for a two-year council seat. The winner of that contest was Pam MacKenzie, who is now buying into the *Other Paper* to help elect Shaw — her former opponent. MacKenzie, the CEO of the locally headquartered DeckerBinn management consulting firm, says she has so far spent \$1300 on behalf of Shaw and Nowak and plans to spend more.

Intertown zoning, does allow construction to occur in the city's industrial and technology parks, but bars housing development not already in the pipeline unless approved following a special council hearing. The council has approved none out of 12 housing developments it has considered.

The objective of intertown zoning, Engels says, is "to get a grip on what's

going on, and development of affordable housing. Bosley observes that about 100 residents have gotten involved in these campaigns, each of which is supposed to produce a study. But Nowak complains that others have been excluded because of their views, while Shaw argues that the council's intertown zoning action is "too broad" and will prove "too costly." The studies could require \$300,000 or more to be conducted.

Some local developers strongly oppose intertown zoning. Nowak says that by alienating them, Engels and other supporters of the freeze have made it less likely those interests will want to build affordable housing or the midtown and long planned City Center project that would give South Burlington a downtown.

Engels responds that he works with developers on the study group that is formulating a mixed-use, pedestrian-oriented blueprint for City Center and all of South Burlington. "They like me," Engels says of builders such as Ernie Pomeroy. "They respect me."

South Burlingtonians can decide for themselves at 7 p.m. debate featuring all four candidates on Wednesday, February 20, at South Burlington High School. ☐

TWO CITY COUNCIL CHALLENGERS ARE USING RECENT FLAWS IN SOUTH BURLINGTON TO PUT THE INCUMBENTS ON THE DEFENSIVE — AND IN MONEY-RAISING MODE.

Council members, all of whom are elected on a citywide basis, "need to be representing the entire community," says MacKenzie, who cast the lone vote last year in favor of the P-38 bed-down. "They need to be listening to all voices. They need to be civil and respectful."

Anti-incumbent attention is also being directed to the council's decision to impose a two-year freeze on development. This initiative, referred to as

been happening here in terms of development. "The two-year freeze is meant to enable local officials to chart a direction that will make South Burlington a more livable place for all its residents," Engels adds.

Four intertown zoning study groups are focused on a citywide zone change that would encourage mixed-use development, preservation of the city's open spaces, encouragement of sustainable



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the shield, however, take note of one of the 10 Commandments — you know, the one about taking life more at ease? I am constantly amazed by the stupidity of “hellraisers” (folk who ignore the damage done by humans in the name of God). Then again, since I am not all knowing, perhaps God does approve of high-top magicians, someone often capable of firing 30-plus rounds without reloading, etc. Hey, Lord, how about therapeutic rapists?

Rob Levy
PLAINFIELD

NOT ALL NEGATIVE

It is too bad the majority of the media coverage, documentaries and public knowledge about migrant farmworkers in Vermont is focused on the negative aspects of their experience here [“Wild Ride Documentary Shows How Vermont Dairy Workers Get Miffed,” January 9; “Last Prostitution Ring Swep to be Ignored,” but Vermont Migrant Farmworker Scandal Is Not Over Yet,” February 6]. I have worked through UVM for nearly a decade, collaborating with and conducting research on a large number of migrant workers and farm owners throughout the state. My take is that, for the most part, migrants and farmers are a good match. Farmers are seeking a willing and able workforce, migrant workers are seeking lower-cost/lower-level jobs that provide plenty of hours and decent pay. On the majority of the 400 or so Vermont farms that employ migrant workers, those needs are met mutually.

It is unfair to expect that there would be no problems on these farms, given the cultural and language gaps. However, it is equally unfair to characterize farmers as slave drivers who don't care about their workers. At many of us know, farming is hard, dangerous work. Long hours are an essential part of the job. It is also part of the reason migrant workers are attracted to the farms.

Documentaries such as *Wild Ride* are a valuable tool for the ordinary Vermonters to catch a glimpse into the life of a migrant farmworker. The danger is that they often are not representative of the whole migrant farm population in Vermont. Most farms truly appreciate their migrant workers — as valuable employees, as friends and, in some cases, as though they were members of the family.

David Chappell
BARRI

BT BOOSTER

[Re “Can a Feds Drive New Burlington Telecom From Corporate Ownership?” January 30]. A few years ago, Burlington Telecom was involved in a vicious political struggle over the television channel AT-3 across in English. The channel was offered live to Burlington Telecom, so in 2007, people in Burlington started taking

an to AT-3. Another news coverage, by a different perspective.

But in 2008, members of the local Center of Vermont wrote letters demanding that the channel be dropped, and the then-business manager of BT agreed to do so. A large controversy ensued, with meetings involving hundreds of people. Since the great majority of those who weighed in were in favor of keeping the channel, that point of view prevailed.

Some of this would have happened with one of the big corporate providers. They restrict their offerings to what they think is good for us — take it or leave it. But since Burlington Telecom was publicly owned, it was possible for people to overrule what was seen as censorship.

Burlington Telecom's excellent physical system will presumably be put to use by some kind of enterprise, whether privately, publicly or cooperatively owned. At this point, the best hope for maintaining local democratic control over it is a member-owned co-op. The business model is sound, the question is whether enough people will pledge to buy shares when — and if — keep BT local reaches its critical mass.

Peter Lackowski
BURLINGTON

INSIDE THE MOTEL PROBLEM

[Re Feedback, “Emergency Indeed,” February 6; “Cheekiest Trust” London Question a Program That Pits Vermont's Homeless in Battle,” January 30]. Saying that the entire system of emergency housing is “absurd” and potentially in need of serious reform, overhaul, rethink, etc., is like saying that the Boston scandal is representative of the behavior of business owners as a whole. Like the author, I am an “insider” in this system and I believe that the author's claims are little more than one-sided hyperbole.

Of course there are abuses of the social safety net, just as there are myriad forms of tax codes and financial regulations. Of course the emergency housing program is a crisis-oriented approach with little long-term social benefit. Of course the epidemic of prescription-drug abuse in Vermont contributes to the problem. Despite these challenges, we must not forget that people are often poor due to circumstances outside of their control and that most people would choose a livable-wage job over substance, poverty and homelessness.

Vermonters struggling with homelessness, hunger, addiction and poverty deserve our compassion. Pretending that these issues are the result of personal moral failing or that they represent a “choice” on the part of the individual is naive and cruel. The end result is a less compassionate society and ineffective social policies that end up costing unnecessary financial and human costs over the long run.

Katie Johnson
LYNDEN

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A New Artists' Studio Space to Open in Burlington's South End

BY PAMELA POLSTON



Christy Mitchell

In Burlington's South End, a creative economy hubbed, an entrepreneur is spreading her wings — again. **CHRISTY MITCHELL**, director of the **SPACE** and an ensemble role last fall across the street at **SPACE ONE** (South Champlain Street), a women of artist studios in a former Carlin Lumber building. This spring, she's developing eight more artist spaces in rooms behind Feldman's. Right is (see food news, this issue).

The former Champlain Valley Area building — across from the Cumberland Farms gas station and convenience store, further south, on Pine — is a spacious, industrial-looking structure with high ceilings, steel beams, concrete floors and a towering (grandfathered-in) sign by the street. While the front of the building will soon be occupied by **NOT** and **WADY FELDMAN**'s bagel bakery, the back, with four garage bays, will be divided into artist studios that Mitchell will manage. The studios will have a common hallway, Wi-Fi and shared heat, bathrooms and kitchen, she says. Mitchell is calling the space **ARTISTS ARE** — launched from **SPACE**, get it?

While her opening is scheduled for May 1, Mitchell is planning an event on March 23 that further plays with the space theme. March 21, after all, is "3-2-1 — Blast it!" She says there will be a parade down Pine Street from S.P.A.C.E. to Satellite — participants will be encouraged to wear space-inspired costumes — with food and music, and an art exhibit and a photo booth awaiting at Satellite down the road.

I CAN'T EVEN STOP THINKING OF NEW WAYS TO COLLABORATE WITH OTHER SOUTH END PEOPLE.

CHRISTY MITCHELL

When Roy Feldman approached Mitchell (the two were executive and associate director, respectively, of the **SPACE ONE ARTS AND BUSINESS ASSOCIATION** a year or so back), she says, "I couldn't really say no. I didn't know if I was ready, but when an opportunity comes up."

Now, she adds, "I can't even stop thinking of new ways to collaborate with other South End people. Starting a place like this really helps artists to get themselves out there."

Accordingly, Mitchell has issued a call to artists — with a space theme. ☐

Take the arts with you on May 1 at 800 Pine Street. 4pm-6pm and 7pm-9pm will include inspiring P.A.C.E. Gallery. 125 local artists and the renovation of working artists' studios. Call to get involved at spaceburlington.com or artistspaceburlington.com.

CALLING ALL PLAYWRIGHTS

The **VALLEY PLAYERS** is a small theater group in Watford, but it is thinking bigger — Vermont, New Hampshire and Maine — for its annual Vermont Playwrights Award. Apparently that means presented in Vermont, even if the recipient lives in a neighboring state. A \$1000 award goes to a full-length nonmusical play suitable for production by a community theater company — which must not have been previously produced. The 34-year-old Valley Players in fact reserve the right to produce the winning work themselves. Last year's winner was **ROMAN**, MICHIGNECOT of Guilford, VT, for his play *Our Freezing Cup*.



The prize money comes from the Audrey Heiser Endowment Fund, a memorial to the late actor and Mad River Valley resident and is awarded by her husband **NICHOLAS HEISER**. Deadline for application: **Monday, February 25**.

PAMELA POLSTON

VERMONT PLAYWRIGHTS AWARD

For entry information call Sharon Kellerman at 563-5767 or 563-2774, valleyplayers.com

Finding Maggie: Middlebury Actors Workshop Prepares for *Cat on a Hot Tin Roof*

By PAUL A. POTVIN



The current Broadway production of *Cat on a Hot Tin Roof*, Tennessee Williams' Pulitzer Prize-winning play from 1955, features Scarlett Johansson in the electrifying role of Maggie. Such star power pumps up the production's popular appeal, despite its mixed critical reviews and the fact that New York audiences had another reason to view the play just five years ago — with an all-black cast.

The dramatic classic remains a favorite on stages across the country, with or without twists on the original, and without actors known for looking hot in a body suit in *The Avengers*. Many other Maggies have taken their cue from the midcentury version of provocative Elizabeth Taylor in the 1958 movie adaptation. Liz and Scarlett — both as tough

acts to follow, yet what ambitious young actresses would not like to play Maggie?

That's what *Maggie* is looking for. The director of

the Middlebury actors Workshop has already held auditions in New York for the role (and others in the play) and is holding Vermont contenders this coming week. MAW will stage *Cat on a Hot Tin Roof* in October at Middlebury's Town Hall Theater. The instructions in a recent MAW e-newsletter say, "Bring a 3-5 minute monologue and be prepared to read from the play." The company's web site offers only this guidance: "Beautiful,

normal, smart — 25-35."

Loring, who will direct the play, admits it's difficult to cast such an iconic role as Maggie. Plus, she says, "it's a huge role — the volume of lines is formidable." So onstage experience and competence are de rigueur. She adds, "You can't really fudge the age, and she's got to be sexy and good looking."

Loring also says that "any serious actress of that age is usually trying somewhere else trying to make a go of [theater]." Nevertheless, she's opening up the opportunity to actors who have chosen to live in Vermont. And, based on

You can't really fudge the age... and she's got to be sexy and good-looking.
with SSA I can't

Lit News: Reading Series at Norwich; Honor for a Burlington Bookstore

By MARYOT HARRISON

Honored Dean's infamous screen. The Pittsburgh dikelet Judy Garland, singers who sound like doves. Those are just a few of the subjects covered in *Let Me Clear My Throat*, an easy collection about the ups and downs of the human voice from Oregon writer Elena Passolunghi.

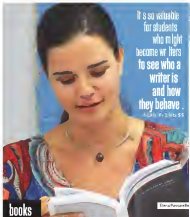
Next Monday, Passolunghi will give Vermonters a taste of her own voice at a public reading at Norwich University. It lists all the schools her *Web Women* series, a brainchild of board member assistant professor *assistant* *assistant*.

Passolunghi, who comes to Vermont from a large university in Grand Rapids, Mich., says, "One of my relatives when I was little was to increase creative writing on campus." As a poet in creative nonfiction, who co-edited a forthcoming anthology on the subject (she's also the new creative editor at Jeffersonville-based *Backcountry* magazine). There he can draw on his skills as both a writer and an editor.

At Norwich, which had just one creative writing class before Passolunghi arrived, he's creating a minor in the subject and developing a literary journal. With infectious enthusiasm, he explains why he decided to bring writers to campus. "It's so valuable for students who might become writers to see who a writer is and how they behave. You see them books on the shelf, and it seems so foreign, like something you could never replicate—I wanted to bring writing to life."

So Passolunghi is doing from the university and set up a spring visit of those writers. Following Passolunghi will be Maine author James Patrick Kelly — a winner of prestigious awards for his science fiction — and Burlington poet and University of Vermont poet Major Jackson. Jackson's April appearance will be part of a National Poetry Month program in partnership with Middlebury's *Web Women* series.

Passolunghi is working on another poem for next year — with the creative



books

Dean Passolunghi

34 STATE OF THE ARTS MAY 2013

previous MAW productions alone, she's a hardly lacking in talent.

Aside from beauty and youth, what does it take to be Maggie? "Her dilemma is universal," says Lucare. "She's trying to make someone love her who has shut her out. She has an angry mother and ways to get through to her."

Brick — played by Paul Newman in the movie — is Maggie's husband, a handsome former football player drowning in alcohol. She's trying to win back his affection while also fraying an inheritance from Big Daddy, the patriarch of this Southern clan. It's a perfect story of greed, deceit, passion and family dysfunction. And it's likely to bring a lot of stress to Middlebury's stage in October. And, in one way or another, to local schools. Lucare says MAW is presenting stage classics for

its fall shows in order to accommodate coronavirus. "My interest is to keep the education connection going," she says.

Lucare suggests she has Vermont actors in mind for the roles of Brick and Big Daddy, and possibly for that of his wife, Big Momma. But for Maggie and the remainder of the cast, she says, "I'm not really making a decision until I see the people up here."

6 Auditions for *Cal as a Red Hot Devil* Tuesday February 26 8 to 9 p.m. and Wednesday February 27 6 to 9 p.m. at Town Hall Theater in Middlebury. Cast selection will be announced by the end of February. Shows October 11 to 20. Info: 202-2025 middlebury.edu

writing program at Montpelier High School. "They bring a great writer every year," he says. "We'll share the ones and share the writers."

All the writers who come to Northfield will teach classes and "work tightly with the students," Prentiss says, in addition to giving public readings. She's "really excited" about bringing Prentiss, the young, up-and-coming author who also has significant acting experience. (According to her online bio, "She's played a tree bender, a devil cow once, and a man in a deer skins tunic.")

"You see that when she gives her reading," Prentiss says. "She'll get up on stage, and she'll be a dynamo. She'll make you laugh, make you think, challenge you."

Also new to be taught providing is *Norwich's annual Vietnam & Civil War* **MILITARY HISTORY EXPOSITION**, which reflects (and reflects on) the schools' military orientation. This April, invited writers on war and military culture will address the theme of "Coming Home: The Hopes, Fears and Challenges of Veterans Returning from War."

Next standing in Michaels College will host a writer well known for blur ring poems (and greater) boundaries. Boston cartoonist **AUSTIN BEECHER** will discuss her latest graphic novels, *Are*

You My Mother? *A Grown Dream* and her creative process in a talk called "The Illustrated Life of Austin Beecher."

Congratulations are in order for Burlington's **JOAN KOSKOWSKI**, which was named one of *America's Best Bookstores* in the January issue of *Travel* — Lucare along with such famous indie establishments as San Francisco City Lights. The magazine praised Koski's embrace and its "pursuit for the unexpected out-of-print titles, academic publications, and lesser-known efforts by local authors." A *Boston Globe* write-up of the Church Street store followed. **6**

6 *Three Passions*: Monday February 22 8 to 9 p.m. James Patrick Kelly Wednesday March 2 8 to 9 p.m. Edgar Allan Poe Wednesday April 17 7 p.m. all in the Middlebury College Library. Library: middlebury.edu/middlebury

2021 Willard: Colby Middlebury Writers Symposium Wednesday and Thursday April 10 and 11 at Norwich University in Northfield. colby.middlebury.edu

"The Illustrated Life of Austin Beecher" Tuesday February 23 7 p.m. at the McCauley Arts Center St. Michaels College in Colchester. free

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PLAINFIELD, VERMONT | PORT TOWNSEND & SEATTLE, WA

Dear Cecil,

A rugby player friend of mine says one reason he has so many injuries in American football is pads and helmets. He says players can't hit harder because of protective equipment and so he knows they will suffer less injury than those on the receiving end. Also, he claims that if players went back to one-platoon football, meaning they played both offense and defense, the size of the players on offense and defense would be smaller and more equal and there would be less chance of a big, fast linebacker laying flat a receiver or quarterback. Any truth to either of those lines of thought, or is it just rugby snobbery?

Sam Johnson



It's partly rugby snobbery, but never mind: Is it true? Probably yes.

The concept here is called risk homeostasis or risk compensation. It holds that everyone engaged in a dangerous activity has a personal risk-versus-reward level they stick to no matter what. In other words, if you fence some one playing a contact sport to wear protective equipment, they'll take bigger risks to bring the overall danger back to the level they're comfortable with.

Does that sound self-destructive? Hokey! When risky behavior increases, others may bear the brunt. A watershed 1975 study of automobile safety measures theorized that motorists increased their driving "margin" if they felt safer behind the wheel, leading to fewer driver and passenger deaths but more dead pedestrians.

Applying this theory to football, one might suppose that as players switched from simple leather helmets to today's elaborate hardcaps, they'd hit harder, use their heads more and generally play more recklessly. In fact, that seems to have been what happened.

When hard plastic football helmets became popular after World War II, tacking methods shifted so that by the early '90s players had gone from tacking shoulder first to head first. Possibly as a result, tacking injuries in the years from 1955 through 1984 rose significantly compared to a decade earlier. This eventually led to rule changes, notably a ban on "spearing" (hits delivered on a lowered head), and better standards for helmets.

To be clear, helmets do work

— up to a point. Experiments have shown, for example, that a helmet reduces the impact of heading a soccer ball traveling at 35 mph from 19 g to 8 g. But protecting against obvious dangers often just makes the problems more insidious. While helmets reduce skull fractures and deaths, they also encourage players to exhibit frequent concussions that over a career add up to brain damage.

Risk compensation isn't limited to football. Examples from other sports:

- A study of little leaguers found kids using soft rather than standard baseballs suffered more injuries, probably due to taking bigger fielding risks and being less afraid of wild pitches.

- Researchers found rugby players who wore helmets tackled harder than those without.

- The use of quick-release headgear and helmets by skiers and snowboarders may have led to more run-taking and associated casualties.

Risk compensation may not apply to all sports, though.

- Before masks and padded-shoulder jackets, boxing was infamous for brainpugs, other serious injuries and death, even when using *Marshall* pads. After protective gear became mandatory, injury and death rates plummeted, and the sport has seen only seven fatalities in international competition since 1977.

- Studies have found hockey players wearing only appearance protection got injured more than those wearing full face masks and also are more likely to engage in illegal behavior.

- Helmet-wearing bicyclists not only suffer fewer serious injuries but also use hand signals more and obey the rules of the road.

On closer examination, though, the last two cases may not be exceptions after all. Both helmets are generally optimal equipment (by which, at least, I'd argue who wears protective headgear without being

compelled to is by definition a cautious sort). Likewise, you have to wonder if differences among hockey players can be attributed to more aggressive types who, given the choice, pick headgear that offers less protection.

A concept related to risk compensation is moral hazard, where people do dangerous things because they won't suffer the consequences. So much studied question is, why have American League batters gotten hit by pitches 15 percent more often than their National League counterparts since imposition of the designated hitter rule? The answer, the explanation is obvious: Since AL pitchers don't hit, a bunt-bell thrower doesn't risk retaliation. But some researchers say an equally important factor is that DLBs are much better batters than the pitchers they replace and thus believe targets for buntbacks and beanings.

Finally, would going back to one-platoon football would make the game safer? There's virtually no data. On the one hand, it seems obvious that if the same squad had to play both ways, no team could afford 200-pound linemen. Then again, linebacker Lawrence Taylor, whose brutal quarterback sack famously gave rise to the 100-pound blind-side offensive tactic, was a relative lightweight at 240 pounds. So I'm not convinced a no-hut rule would give us a kinder, gentler game.

Is there something you need to get straight? Or a claim you can't verify? E-mail Cecil Adams at cecil@thestraightdope.com. Or write: Cecil Adams, 1111 S. Dearborn, Chicago, IL 60605, or cecil@thestraightdope.com.



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Moon Over Killington

It was one of those moments of *Insidious International Airport*: Well, perhaps that overstates it, as it didn't actually *happen* there, but it felt like I spent more time in the terminal than in my own home. Long ago I stopped watching the airports too closely; the often out-of-focus viewing planes left me beyond *any* What? Bring me to the terminal now as scheduled pickups.

After 30 years prowling the building, through its many expansions, I know every square inch — at least those inches open to the public. But mostly I just take a seat by the arrival gate to people watch at read.

A recent week night found me avoiding a postmidnight flight for a customer — one Connor Patrick — who needed a ride to Killington. Home to the famous ski area, this southern Vermont town changed its name from Sherburne in 1999. As I understand it, none of the roads had anything about the original name; it was a person (read: movie, pure and simple) named as suddenly associating the town with the Killington ski resort.

The townfolk of Killington are a lively bunch, at least when they're visited to celebrate from Vermont and join the state of New Hampshire (perhaps we could get Hanover to a trade?) I always liked that area, and it you would use as a beachhead to the eastern shore of the Connecticut River.

The arriving passenger began straggling through the gate; one of them caught sight of his name on my sign, made eye contact and walked over to shake hands. Connor was maybe 30, handsome, compact and friendly — a man of words at a table with his rich black hair, dark eyebrows and twinkling blue eyes. He brought to mind a Jeff MacFadyen (Chick-Fil-ee's hybrid) I was glad he hadn't checked any bags, as we could so immediately get the show on the road. After a splash of small talk, he suggested, "Let's bounce," and I heartily agreed.

I would have any alternate location Killington, but there are a few potential routes from Burlington. I decided to take the alternate to Bethel and then shoot across 189 to 300 South. It's not the shortest GPS trajectory, but I assumed it to be the faster. If it was right, I could make it back to St. Ives by 4 a.m. Call me the Night Hacker.

"Are you up here for a ski holiday?" I asked my customer, who had taken me up as my offer of the chignon seat.

I ADMIRER CONNOR'S AMBITION, HIS TENACITY, YET I RECALLED
A BUMPER STICKER I HAD SEEN EARLIER IN THE WEEK:
DON'T POSTPONE JOY.

"Yeah, just a couple of days, actually, actually. This is my second year at a snow job and a bunch of old college buddies took this road house out too far from the ski life. We had a blast last year. I'm just great getting out of the city for a while. I'm cautiously working."

I said, "Wow, I'm guessing by the way you use the city that you're talking about the Big Apple."

"Geezy as charged," Connor replied, chuckling. "I grew up in Philly, but I've predated that particular New York concept."

"For bag," I said. "I grew up in the city myself. So what part of town do you live in? What do you do for work?"

"For living in Manhattan, it's the Greater City neighborhood, not ready for that? For rent, I pay 2500 dollars a month and it's not even high end. That's New York for you. It works for me, though, because I can walk to work. For me a small bank that specializes in financing and reconstructing fishing businesses. As I said, I'm

working constantly. I hardly date or go out or anything — and there I am, living in the greatest city as I say!"

"That sounds brutal," I said. "I mean, I'd guess you're making good money, but is it worth it?"

"Well, I have a plan. If I can keep that up for, like, another 10 years, I could basically retire at around 40. Then I could devote my life to my real passion, which is writing in college. I majored in English and said in

like dad being a ballplayer probably had a lot to do with it. In any event, as a typical man when it comes to this über-ego man, I was, I was, I was."

We exited the highway and took the state route — through Bethel, Greenville and Stoughton. The curves of Tropical Storm Irene were still in display in this part of the state. We passed bridges and side roads under construction or reconstruction. Finally, we reached the rental chain in Killington. When Connor paid me and opened his door, it felt like seeing a billion dollars. The blast of air that was a roaring machine — the world was as loud, things as they should be.

Now alone in my taxi and beginning the long ride home, I noticed wood smoke rising from a cabin in the distance, foggy atmosphere, the smoke appeared not vaporous and billowy but dense and static. I beheld a gargantuan, frost-frothing vanilla monster suspended in the sky. The effect was otherworldly.

It was then that I saw the full moon and wondered how it had made it to the mile down. A line of poetry popped into my head — from high school English! — the opening of Alfred Noyes' "The Highwayman": "The moon was a ghastly golden disk upon cloudy near." As I barreled down the interstate, the giant, luminous orb would not stop glowing as I, an unholy, until — in explanation — I got out my sunglasses and pulled down the visor.

Another cynical, cynical night in the Green Mountains. I did make it home by fear, which I, the Night Hacker, took as a point of pride. ☺

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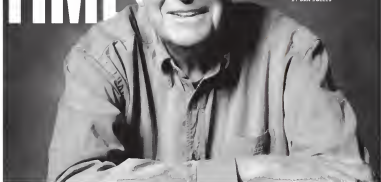
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RECORD TIME

From **Muddy Waters** to **Iris DeMent**, Vermont-based musician and producer **Jim Rooney** recounts a star-studded career

BY DAN SOLLIS



Jim Rooney is seated at a round wooden table in a nook of the main room of his home in Shrewsbury, Vt. His hands are folded, his long, spindly fingers resting gently on the table's well-worn surface. Occasionally, his sharp blue eyes drift beyond the row of large picture windows, where a snowy pasture rolls down to the edge of the Governor State Forest. A faint music of wood smoke hangs in the air.

Rooney, 75, is not a household name, but he should be. He has produced, performed with, promoted and written about some of the best-known musicians in this country. Think Muddy Waters, Bill Monroe, Natalie, the John Penn. And so many more.

It's no surprise that Rooney has great stories to tell, and he's in the middle of one now. "And that's when they

started burning the chairs," he picks up, a conspiratorial smile deeply creasing the corners of his eyes and mouth. He's recalling an infamous incident at the 1999 Newport Jazz Festival. It wasn't as iconic a moment as Bob Dylan going electric at the Newport Folk Festival in 1965—though Rooney could tell stories about that, too. But the jazz incident was historic and nearly led to the demise of both festivals.

In the late 1940s, Rooney was the talent coordinator for the Newport Folk Festival. He also managed the jazz festival, under famed promoter George Wein, who produced both events and would eventually found other jazz festivals around the country, including the New Orleans Jazz & Heritage Festival and the JVC Jazz Festival in New York City.

According to Rooney, Wein had grown increasingly frustrated with the jazz festival's meager attendance numbers, especially compared with those of its more popular sister event. So Wein did what any reasonable man might under the circumstances: He hired Led Zepplin.

That '69 jazz fest was a groundbreaking and controversial event in genre cross-pollinating. The absurd concept of "jazz" applied by many modern festivals like a Doan's cream by comparison. In addition to Zep, hard-charging rockers in the middle of their 3rd U.S. American tour, the lineup included Blind, Sweet & Tears, Jefferson Tull, J.G. Beck, Frank Zappa, James Brown, Sly and the Family Stone. And that was in addition to such hard-core legends as Miles Davis, Dave Brubeck and Herbie Hancock.

So, as it so may, Wein's lineup drew a crowd

"At that time, when you bought a ticket you bought a seat," Rooney explains. Those seats were wooden folding chairs arranged in rows in front of the stage — some 15,000 of them. "But about 75,000 people showed up," he says.

Estimates vary but generally corroborate Rooney's figure, meaning that the total attendance for the three-day festival exceeded capacity by tens of thousands. The event drew crowd-pollered just beyond a wooden fence that marked the edge of the grounds.

(This was long before the festival moved in 1992 to its current home at West Adams State Park. From '68 to '71 it was held at "Festival Field," which was owned by a G-sherman who used it as dry lay outs. That field is now an apartment complex.)

"There were all these people outside the fence, but we had a really big sound system. So we cranked it up," Rooney recalls. "That was the important thing, that everybody be able to hear. We'd geared, 'Whatever. Let them enjoy it.'"

Rooney points out that Newport, R.I., is, in fact, as mild as Miami. So even in early July, it gets chilly at night, especially when the fog rolls in.

"People were starting to get cold," he says. "And there was no way for them to go."

As the temperature dropped that first night, the bundled masses began pulling their feet from the fence to use for firewood. By the second day, he says, the fence was practically gone. "But there were those wooden seats."

Here, folkies come such as Joan Baez and Tom Rush — and, in offering instances, that Dylan falls in — are more popularly associated with the era. But Rooney was there, too, just a stage — and often literally on it, managing the event's operations, Club 47.

And Rooney was there in the early days of Albert Grossman's Bowdoin Island studios in Woodstock, N.Y., in the 1970s. No, he doesn't spring to mind like the set-its who helped put the famed studio on the map: Van Morrison, the Band, Todd Rundgren — and Dylan. But Rooney was the man behind the curtain, managing the studio during its formative years.

In the late '60s through the '70s, Rooney was in Nashville. There, under the tutelage of legendary Sun Records singer-songwriter and producer "Cowboy" Jack Clement, he became a highly sought-after producer and engineer. You probably know more about folk artists John Prieor, Peter Rowan, Tim O'Brien and Tim Penner, for whom Rooney produced Grammy-nominated albums. Or about Steve Gory, for whom he produced a Grammy-

winning album. But all these artists would likely tell you that Rooney was indispensable to their success. Just as country crooners Garth Brooks, Trisha Yearwood, Vince Gill and others would concede they might be a few chart-toppers lighter without songs from Rooney's old publishing company, the Percheron Music Group.

Camden, where he has employed Rooney's services over the years, including folkies such as Tommaso Mastrorillo, Ian Tyson, Neil Kinnear and Alison Krauss.

With a career spanning more than half a century, Jim Rooney is a walking time capsule of American music. And he has some great stories. But his best one might be his own.

When the specter of McCarthyism loomed large, such as Pete Seeger from the straws for expressing subversive political views — such as wondering where all the G-men went.

"The 1950s were not a very interesting time to be a teenager," Rooney says. "It was a restrictive society that we were growing up in... But there's a couple of things happened."

Firstly, the discovery of rhythm and blues and so-called "hollidy music" by suburban — read: white, middle-class — adolescents.

"The music I was supposed to be listening to... was so vapid and uninteresting," Rooney says. "But this other one, was just jumping out of the radio at me."

Rooney fell in love with the rambling country strains of Hank Williams and Lefty Frizzell and the more bombastic R&B style of Fats Domino and Little Richard.

"People all over the country were having the same experience. Through these 'worst' bits of us, we were under the radar," Rooney says. "But we were all following this

That is what country music was all about: a personal approach to singing.

JIM ROONEY



Rooney at the 1968 Newport Folk Festival



Bill Monroe and Jim Rooney

By Sunday, the festival's closing day, Rooney says the place was "unbearable heat." Much as the town of Bethel, N.Y., would be in the aftermath of the Woodstock Festival later that summer, Newport was in an apnea — particularly as the folk fest leaned two weeks later.

"The organizers canceled the folk fest, the town demanded that we build a chain-link fence — with a \$40,000 price tag — and spring its bulled-up security. According to Rooney, that meant having every duty cop on the state at time — and a half."

"It bankrupted us," he says. "By the end of that summer, as soon as America wanted to hear the word 'festival' —"

As truth went in his tales, Rooney is not a starling folk guru in the story of the new death experience of Newport's famous festivals. But he was an integral player, just as he was during the 1960s folk revival in Cambridge, Mass.

winning album. But all these artists would likely tell you that Rooney was indispensable to their success. Just as country crooners Garth Brooks, Trisha Yearwood, Vince Gill and others would concede they might be a few chart-toppers lighter without songs from Rooney's old publishing company, the Percheron Music Group.

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recordings from the 1920s and '30s by the likes of the Carter Family, Mississippi John Hurt and Doc Boggs.

"These were raw recordings," says Rooney. "It was imperfect, but the energy jumps at you... It made our suburban life seem very, very new."

"These records would have a lifelong impact on him. Rooney and his friends began imitating what they heard, emulating it by both the energy and the simplicity of the music."

"It was accessible stuff," he says. "You could pick up a banjo or a guitar and just play it."

Various styles began to converge as players brought their own newfound interests to the mix: folk, bluegrass, jug band. Most interestingly, Rooney says, a few people began writing songs, taking cues from Dylan, Phil Spector and others, and folk/bluegrass scenes exploded in clubs around the country — including at Club 47 in Cambridge.

"And that's when Joan there came in," Rooney says.

Kath's near-instantaneous success opened the door for others to flourish at the Club 47 stage: she had an "amazing" voice, Rooney says. And it didn't hurt that she was a copy on the eyes.

"Rooney got filled in love with her," he says. "And that voice... you couldn't deny it."

Kath, whose former artists began to call the Club 47 stage house, among them Van Dyke, Karl, Geoff and Maria Muldaur, and Rooney himself, with a budding banjo player named Bill Keith.

"That was a pretty exciting time," says Keith in a recent phone conversation from his shop, Boston Stage Company, in Woodstock, NY.

Keith, 34, is now widely acknowledged as one of the finest banjo players in history, credited with introducing a progressive variant of Karl's scrappy classic three-finger style that, as Rooney puts it, "changed the way people played the banjo." Keith was a member of Bill Monroe's Blue Grass Boys, among countless local collaborations, and invented a tuning mechanism that allows players to change open tunings on the fly.

The two met while studying at Amherst College, after Keith heard Rooney play bluegrass and country records on the school's radio station. They became fast friends and in 1982 recorded their first album together, *Live! on the Mountain*, produced by Paul Rothchild, who would go on to produce records for the Doors.

Keith and Rooney would share a series of Cambridge apartments as the folk-covers bluegrass and drew increasingly bigger names to the Club 47 stage. They fused themselves both to a variety of musicals passing through town.

"Nobody ever stayed in a hotel," Keith says. "They usually stayed with us."

These housemates included blues great Muddy Waters — "do rags and all," remembers Keith.

Rooney profiled Waters and Monroe through a series of lengthy interviews in his 1975 book *Rooney: Bill Monroe and Muddy Waters*. In the collection, which Rooney republished last year, he explores the striking similarities between two of popular music's most influential — and seemingly quite different — giants.

"Most people would say 'what have they got to do with each other?'" Rooney says. "But they were very similar people."

He started, he says, they were both powerful physically imposing men, with "an authority about them." They were notoriously challenging to work with, competitive even with their bandmates. They had commercial success with musical styles that were, at the time, decidedly not commercial. And they crashed on Jim Rooney's couch.

"Joan Phillips at RCA Records, his whole dream was to bring those two names together and show that they had all these commonalities," he says. "And I think that was one of the good results of the folk revival, that it did bring all of those elements together. And those of us who were younger than have all of that in us now."

Following his days in Cambridge, Rooney spent time in New York City and toured broadly for Waters. He fell in love and got married. He and his wife moved to Woodstock to work with Monroes at *Roanoke Studios*. He fell out of love and got divorced. He quit *Roanoke*, bought an RV and renamed the country, landing in Nashville in 1976.

The qualities that made him successful earlier in his life aided him in his transformation into one of the music city's most valued recording engineers and producers.



Jim Rooney and Joan Griffith.

He's magical. I wouldn't have a career without Jim Rooney.

NANCI GRIFFITH

But most importantly, both Monroe and Waters shed a halo of employing musicians who would later leave the band to start their own groups — for example, Lester Flatt and Karl's George, and Willie Dixon (Waters). Rooney points that the music duo actually created two schools of popular music, as Monroe's and Waters' disciples focused out to teach their respective gospel bluegrass and Chicago blues, respectively.

Rooney points out that blues and bluegrass share much of the same musical DNA.

Rooney's fairly casual use was an obvious asset. His old dreamer got musicians at ease during often-grazing and uncomfortable sessions. And his keen eye for talent unearthed diamonds in Nashville's musician-cracked rough — perhaps most notably Mavis Cheff.

"What's better than Jim Rooney?" asks Griffith in a phone conversation. "It's magical. It wouldn't have a career without Jim Rooney."

Rooney produced two of the singer's early records in the 1960s, ones to a *Very Blue Moon* (1964) and *The Last of the*



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True Evidence (1986), both for Vermont's Public Records, but in '97, Griffith signed a major label deal with MCA Records, which insisted on using in-house engineers and producers.

At the end of her MCA contract in 1976, Carlini signed with Elektra Records, a label with a solid history in folk music. Elektra allowed Carlini to choose her own producer. She chose Bruce

"He always guided me in the right direction," Griffith explains.

The resulting album, *Oliver Varns*, Oliver Varns, became Griffith's most commercially successful (composed of songs by artists who influenced her, it features an array of marquee folk and country talent, including Bob Dylan, Emmylou Harris, Arlo Guthrie, John Hartford and Sheryl Crowe).

there was a serious possibility he might receive a section 186 full review.

After several months, Page met with Enoney, determined to sing again. She sang

Prize's look would change when he was offered a small part in a fully half-Thomson movie, *Taddy and Them*. Prize penned a song, different now for the film called "In State of Our Union."

"I was in town when I heard it, because I hadn't heard Julia sing in over a year," Kinsley says. "But I was laughing, too, because it was so funny, and it meant we were going to finish that record. And we had a title."

These data weigh in as DeMunnich's

Johnny Cash and Ernest Tubb through a tunnel, you would come up with something that didn't sound like them. You'd lose the personalities.

"And that is what country music was all about, a personal approach to singing," he insists. "Whether it was perfect or not was irrelevant."

Money says he's out in "many a bar - room" next to singers who claimed to sing better than Johnny Cash.

"Maybe that's true," Economy says he understood them. "But so can't lawyers come

He really cares about the music.
His heart has been wrapped
around it for a long, long time.

1916 DEPLET



"That was a very special affair," says Rooney of *Older Voices*. The National Academy of Recording Arts and Sciences thought so, too: Griffith won the 1994 Grammy Award for Best Contemporary Folk Album, and Rooney won for Best Production.

Analyst: Rodney Matthews is John Prine's 1998 album. In *Sympathy for the Devil*, Coincidentally, one for the title track, that record is also composed of covers. In the classic country tradition of George Jones and Tammy Wynette, or Porter Wagoner and Dolly Parton, it features duets between Prine and some of the era's best female country singers, including Harris, Linda Williams, Patty Loveless, Travis and Connie Smith.

In the middle of recording, Fome was diagnosed with throat cancer. He immediately underwent surgery and radiation treatment, which were successful. But

the song, which opens the record like a gift. DeBont says she owes her career to its name.

"He was one of the first people in Nashville who was willing to give me the year of day," she says in a recent phone interview.

Boonay produced DeMunn's last two records, *Religious Angel* (1992) and *My Life* (1994), as well as a 2004 album of gospel songs, *Life*.

"The key thing with Jun is that he knows when the performance has happened," says Bobbitt. "He has an excellent instinct for when you've sung the song as

Money proves to record live, with as little latency or behavior as possible. His

"I like to work with artists that can give love," he says. "If you put the artist

records, and everyone who buys has to there must be something more to it than that?"

Exhibit contents:

"You might have gone out of tune a little bit here or there," she says of her experiences recording with Jaremy. "But that's not the important thing for him. He goes for the feel."

According to DeBorst, part of capturing that feel, and key to a producer's role, is setting the mood in the studio. She says no one does that quite like Tim Lincecum.

"He brings the church into the community," she says. "He needs to take the everyday life and make it something elevated. When I go to work, I need to feel like I'm not doing the dishes or mowing the lawn. I need to feel like I'm doing something great."

"He's a deeply intelligent man," EdMesa continues. "That he really cares about the name. His father has been wrapped around it for a long, long time."

These days, Rooney spends most of his time at home in Vermont with his wife of 18 years, Carol Langstaff, who bought the house in Shrewsbury in the 1990s. Langstaff directs the local Rock Dance Troupe, and Rooney helps out with sound design and coordination for performances in the area.

He plays when he can — Rooney rents at an upcoming collaboration with Vermonters Colin McCaffrey and Bob Ames — and has an ongoing gig in Nashville at the Station Inn, with his band of Idaho state troopers, *Roanoke Troopers*.

Keith, who has been known to drop in on these gigs when he's in town, calls the show "Raney's 'celebrating 50th birthday party'." In January, the duo played a show at Club Passim — formerly Club 47 — in honor of their "50th-ish anniversary" gig together.

"It amazes me that we've been playing for an hour," someone says.

Knoey still keeps an apartment in Nashville, and, though he's not as busy with business as he once was, he is currently working on a record with husband- and wife folk duo John & Linda Wilburn. Knoey says he'd like to work and play more, but he's grateful for the opportunity.

“And you’ll get something in,” he says (1).

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Midd Hatter

Linking caps with Skida founder and Middlebury senior Corinne Prevot

BY SARAH TUFF

College students these days wear a lot of hats—but not nearly as many as Middlebury senior Corinne Prevot. Last winter season, she sold some 10,000 hats and accessories for alpine and Nordic skiing, and she expects 30 percent growth this year. For her company, she's called her an all-star entrepreneur. Prevot's company, Skida, has colonized a segment of the skier's wardrobe with fun and funky colors and fabrics.

BUSINESS

Her next goal? Well, graduating for one, along with launching a new line of kids' caps, and continuing to donate caps to a cancer center through her recently launched Skida [r] charity. That's had the what was a message gets bulky just five years ago. "It heavily started as a craft project," says Prevot of Skida's origin story. In December 2007, at the time, she was a student at the Keene Mountain Academy who had recently crashed from alpine to Nordic skiing. "On rainy Christmas, my mom and I went and found some fabric and whipped together a hat, and then I made some for myself and my roommates."



Whipped together? Truth be told, Prevot, who grew up in Pennsylvania, before attending Middlebury, was bitten by the tiny but not only the snow, wallets, laptop cases and "all sorts of weird stuff," and created fleece pants with her mother.

From hats, however, that took—seriously, on the heads of her friends, roommates and camp competitors, who wore them to the ski and often featured parties. After years of donating the hats to her, club and early hats that Skida skiers had been sporting for generations, Prevot's company to create and distribute them as park gear and turquoise darts, as headbands and instructions for people blindfold.

"The goods are all deliriously unique, and there's not much of it in the Skida do-appeal market," Prevot says. "They're fun and colorful, they're comfortable and warm, so it was fashion meets function at a base level." The hats were an instant hit.

Within a few months of making them for just races around the northeast Kingdoms, Prevot, then 19, began selling the hats through her store in Keene. Skida (an old Swedish word for ski) was "really launched before Prevot had even graduated from high school. Look around any ski shop these days, and you'll find not only kids hats but all sorts of things from Skida that the Middlebury company seems to have inspired."

"It's a lot of fun—a lot of the greatest fans of Middlebury," Prevot says modestly.



HONESTLY, I GET SO JITTERY WHEN I SEE SOMEBODY WALK INTO A STORE OR ON THE SKI WILL WEARING ONE.

CORINNE PREVOT



She's still a bit surprised by her success and is quick to credit the Kingdom-based skiers who make sure everything is made in Vermont, as well as the tight-knit world of New England's winter athletes. "The whole ski community is small and very well connected," Prevot says. "The story behind it is something else that attracts people, it's a Vermont-based thing."

Today, the Skida line has expanded. For women there are headbands, if ever knit socks and hand warmers, snow pants and alpine hats. Prevot also has a men's collection

with more masculine plaids and geometrics. "Flowers and even aren't really their thing," says Prevot, who sources some fabric from suppliers who also produce downwear and swimwear.

Next season, pants-sized shorts and skirts will be able to don their own Skida hats, which fit under helmets, thanks to a new line designed for ages 4 to 10.

No doubt Prevot will also be busy next winter supporting friend Liz Stephen, an elite cross-country racer who will be aiming for a spot in the Sochi 2014 Olympic team. Prevot's friend is also a special "Friends of Liz" Skida hat will benefit Stephen by helping pay for travel costs and other expenses not covered by the U.S. ski team.

Prevot has many more friends that's helped in their career. Having met them, it became "an email from a man whose I've never met," through chains of therapy. "He was even doing it on the ski," Prevot recalls. "He was even doing it on the ski," Prevot recalls.

Instead of simply selling hats, soft caps, she decided to launch a program that donates two hats to a cancer patient. It's for every child that is placed with a special geometrical code. Customers at new classes from a half dozen donation destinations, from Berlin's Central Vermont Medical Center to the Vermont Cancer Center at Fletcher Allen Medical Center in Burlington. Prevot estimates she's given away at least 100 hats, and is reached by "messages" emails from patients.

Meanwhile, back at school, her classmates may be shedding tears over these deadlines and job hunts. Prevot, a sociology and geography major at Middlebury who will graduate in May, admits things are "definitely hectic right now," but says she's enjoying being able to run Skida alongside her studies. She left the Middlebury winter team after her sophomore year to study abroad in Nepal and still travels extensively around the region selling her wares and looking for new fabrics.

"My mom jokes that I have no eye, but it's really hard to tell what's going to be well," Prevot says.

Judging by the number of Skida hats spotted at Vermont's slopes and beyond, there's a hunch about Skida. "I honestly, I get so jittery when I see somebody walk into a store or on the ski will wearing one," she says. "They don't know who I am—it's so weird, this intense fan. I'm shocked and so excited, seeing so many people I have no connection to. That's really cool."

For more information or to purchase Skida [r] hats, visit shopskida.com.

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Sweet Dreams

At a Burlington hotel-cum-clinic, sleep-disordered patients find relief

BY KATHRYN FLAGG



"I am Alex. I'm the one who watches people sleep." And with that introduction, Alex Beyer, a spry, 30-year-old, bearded across the carpeted floor of the hotel rooms and shook my head.

It was 9 p.m. on a midweek night, and just moments earlier I had crossed the

drummed. Shambled lobby of the Sheraton Burlington Hotel & Conference Center 51 one story and down a generic hallway. I found the room number I'd been given at the front desk, 271.

From the outside, it looked like any other room in the hotel. But inside, I found a converted center for an outpost of the Fletcher Allen Health Care Sleep Center. Their night — in a hotel.

The stepped-down room still bore traces of its original use. Blank art on the walls, a manuscript desk at one corner that in place of a bed and nightstand stood two whirling computer monitors. Plastic chests of drawers filled with medical supplies covered one wall. In the center of the room, a chair sat beside a small table, electrodes dangling from a hook nearby. The place looked like a cross between a field clinic and an FBI station.

In truth, the work that happens in this room is fairly banal. Here, sleep technologists like Beyer monitor patients suffering from any number of sleep disorders. Documenting all on each side

of Beyer's bed lead to hotel rooms with the usual bed, television and armchair. Aside from the cameras mounted in the ceiling and the medical equipment on the bedside tables, there could be any other room in the nearby-adjacent Sheraton.

Why the hotel? Directing patients there from an apnea at the hospital, but Beyer also said that more and more professional sleep clinics are trying to create a hotel-like atmosphere. They're found that patients sleep better there than they would in the uncomfortable — and sometimes hectic — atmosphere of a hospital.

"At the very least, you get a better night at a nice hotel," Beyer said.

He directed that comment to Mark DeBock, who'd arrived at the sleep center a few minutes after I did. But unlike me, DeBock was here to sleep; it would be his second overnight. In December, DeBock was diagnosed with sleep apnea, a disorder characterized by abnormal pauses in breathing.

On nights a week, Fletcher Allen's sleep technologists monitor test patients — four in rooms on the Sheraton and two at the hospital. The sleep center performed roughly 1800 sleep tests last year, in addition to about 2500 sleep-clinic visits. Sleep apnea is the most common diagnosis, according to clinic director Gerald Applebee, but cases range widely. But simply, most people seek medical attention when they're sleeping too little or too much. Sleep medicine is still a fairly young field; in the past, many doctors wrote off sleep disorders as psychological

problems rather than ones due to physical or neurological ailments.

Even today, as Applebee told me in an earlier interview at Fletcher Allen, "We still have a lot of questions to answer about sleep."

Research studies with volunteer subjects have shed light on what happens to the body when it's sleep deprived, but there's still plenty of uncertainty about why we sleep.

Just a few decades ago, scientists thought of sleep as a passive, dormant part of our daily lives, but now doctors understand that sleep is critical to good physical and mental health. Unfortunately, according to the National Institutes of Health, at least 10 million Americans suffer from chronic, long-term sleep disorders. Moreover, adults today sleep about an hour less on average than they did a century ago, a change Applebee chalked up to societal changes, including 24/7 information technology.

DeBock, for his part, knew he wasn't getting a good night's sleep. The 48-year-old arrived for his sleep study in University of Vermont sweatpants and a ball cap. Before getting wired up for the night, he changed into loose-fitting pajama pants and pulled into Beyer's control room in bare feet. His recent sleep apnea diagnosis hadn't come in a shock — DeBock was often dozing off during the day, even after supposedly dozing off late hours at home. "It was actually feeling my eyes closing while I'm driving and that's scary," he said.

So after DeBock's initial study, in

which he was diagnosed with apnea, he had returned to the clinic for a customary follow-up visit to home on a treatment plan. That time he was getting fitted for a CPAP — industry shorthand for “continuous positive airway pressure.” The machine creates a mask that fits over the patient’s nose and secures it with a tube that connects to a small motor that constantly blows air into the tube. The CPAP is a device that Delbeck could use at home; by providing a constant stream of air, it helps regulate his breathing and guarantees him a better night’s sleep. It’s one tool used to treat sleep apnea, in other cases, doctors might recommend something as simple as lifestyle changes (including losing weight) or as drastic as surgery.

Sveig took a few minutes to show Delbeck his apnea, orienting him to the machine and trying on different masks to find the most comfortable fit.

“You’ve got to sacrifice looking pretty at night,” Sveig joked. But then again, he added, “After morning and noontime at night isn’t very sexy, either?”

Sveig has been a sleep technician for 13 years, since graduating from college in the Midwest with a degree in biology, the initially planned on medical school, but when Sveig saw a man sleep sleep while working his two campus jobs at the university gym, he realized he didn’t have the stomach for high-stress medicine. With his current gig, he said, “I get to help people, but no one dies on me!”

Training for sleep technicians can vary from on-the-job learning to formal certification programs. Sveig answered an employment ad for a private sleep clinic in Ohio and never looked back.

Over all these years of watching people sleep, Sveig has seen some unusual cases. There was the man who broke his wrist at night — it was mildly funny he broke his wrist’s nose. Another patient’s sleep apnea was so severe that he stopped breathing every 30 seconds.

Delbeck’s case wasn’t that drastic, but he was looking forward to a change all the time to his bedroom. The first technicians that he might be suffering from sleep apnea were his fiancée’s complaints about Delbeck’s snoring and unusual breathing at night. Sveig said significant signs are often the first to notice a possible sleep disorder.

The second up-ell “Over camp” Sveig said, “Theater buildings, too, can close as sleepers to strange habits or noises that might indicate a sleep disorder.”

With the clock nearing 10 p.m., Sveig finished prepping Delbeck for the night. He hooked a series of electrodes — 19 altogether — to his head, face, chest and feet. These, along with a black-and-white

video feed of Delbeck as he slept, would provide Sveig with a constant stream of information about his patient’s sleep. On a normal night, Sveig monitors two patients continuously from his post, while another technician scans the hall monitors another two. On the occasion, though, a computer glitch is one of the hotel rooms meant that Delbeck would have Sveig’s undivided attention. “You get the royal treatment,” Sveig told him.

At about 10, Delbeck settled into bed with a book. A half hour later, he called out over the microphone, “I’m ready when you are, Alex.”

Sveig slipped into Delbeck’s room, fiddled with the CPAP machine for a few minutes and double-checked the signals transmitted by the electrodes. Then he wished his patient a good night’s sleep and closed the door.

Back in the common room, Sveig glanced himself in front of the computer monitor and watched a dozen or so lines tick across the screen. He was looking for alpha waves, an unmistakable indication that Delbeck was beginning to fall asleep. It didn’t happen.

The monitor showed that Delbeck was awake, drifting in and out of sleep. The real meat of the night’s work would come once Delbeck descended into the phase of deep dream sleep — when apnea is usually most pronounced. Sveig’s goal for the evening was to fine-tune the CPAP’s pressure and other outputs, so that Delbeck could find the right air-pressure arrangement at home.

“It’s almost like playing a valve game, trying to make the levels all even,” said Sveig, clicking away at the computer to equate the CPAP machine’s intensity. The would likely be Delbeck’s last rest to the clinic, after his diagnosis on the first occasion, and tonight’s monitoring to already a treatment plan, he’d be able to treat his apnea at home.

It didn’t stick around for Delbeck’s deep sleep — by midnight, this reporter had learned that watching someone sleep was enough to put her to sleep.

Not Sveig, though he admitted that it takes a special kind of person to put up with the schedule — and occasional rudeness — of the sleep technology’s job. More than a decade in, Sveig said he’s very happy doing this work. He has three 12-hour shifts every week and spends his weekends with his two kids.

Of course, those night shifts aren’t exactly conducive to what Sveig and his colleagues seek to rescue for their patients: a good night’s sleep.

“We’re your biggest hypocrites in the world,” he said with a



February 25 - March 1, 2013

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Schedule of Free Activities

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Vermont Magician Tom Joyce performs in Fireside Flatbread

Tuesday, Feb 26 4:00pm-6:00pm

Ice Cream Social and Kids Movie

Wednesday, Feb 27 10:00am-3:00pm

Dog Sled Tours

Thursday, Feb 28 4:30pm-6:30pm

No Strings Manette Company performs “The Snowmaiden”

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Feminist Flashback

Theater review: The Heidi Chronicles at University of Vermont Department of Theatre

BY ALI K. BROWN

Consider the difference between a woman struggling to make a difficult decision and one who appears never to decide at all. The results are similar: little happens. But for as we adhere, are the difference between engagement and distance. In the University of Vermont's production of Wendy Wasserstein's Pulitzer Prize-winning *The Heidi Chronicles*, faculty director Peter Jack Tatch doesn't quite succeed in helping his character

find their character's goals. Great the actor is about as convincing as a desire, but that doesn't happen in this production. The play's humor originates, but we mean what the character need and want. Wasserstein works best when we know the pain that drives the characters to make them.

First produced in 1988, *The Heidi Chronicles* follows Heidi Holland from 1918 to 1999 in 11 episodes designed to capture the changing continent. Heidi is the end-of-the-world satirical heroine at a high school dance, watching her best friend drift into apathy in her own way. Heidi is the slightly inflated object of a scientist's fascination, cohabiting with a Eugene McCarthy for President rally, the actor, an observer of a consciousness-raising group in which women struggle to articulate female roles in society. And so we go. Her pattern is clear: Heidi watches and doesn't quite connect.

As her way to connect is to act her scenes, she develops these laughable windheads. While Heidi drifts slowly toward, but friend Susan, rather headlong into, each new cultural fad, from over-the-top back to the land in the '70s to an equally exaggerated lust for power and money in the '90s, Susan operates in the margins like a flybook of hyperbole. Why she remains Heidi's best friend is a puzzle that probably can be answered only by a production that maintains the personal warmth between the two women.

Surprise: Peter is underwritten by Heidi. Underwritten means, but the two still play out many of the central, more-often-made-female decisions. It may be a happy indicator of the steady progress we've made toward gay rights that Peter's coming out is a minor-if-not, but the script surely couldn't do so in the homophobic '50s as it did.

Finally, there's Scoop, a talented photographer who manages to keep gliding in and out of Heidi's love life. He's rich and

grows richer, and struts ever worldlier after multiple career successes and a fashionable marriage to a Southern belle.

Lala, Susan's partner Heidi with available, composer, which gives the character the moral ambiguity that Wasserstein intended. Yet the and Tatch are demonstrating the agony of maintaining a thoughtful, humanist worldview in the face of opposing moral forces. When the students of feminist solidarity has been, exchanged for the go-to-righteous narratives of the '90s, Heidi's little craft convey much, but because she has never revealed what she needed feminism to do for her. And she attends Scoop's wedding without any apparent need to show him, or herself, the mistake he's making to the point she looks.

Still, Susan has a magnetic presence and wonderfully at home stage. These qualities make her in good stead as she makes her way through a play with a problem: how to distance ourselves over personal connections.

Max, Susan's concept Scoop's client, is, though he doesn't quite reach the heights of the character's calculated charm. The script poses interesting ideological challenges, for Scoop's endless skirt changing can be considered either a harmless male ornament or repugnant homophobia. Redmond aims straight for the high side. Scoop's first encounter with Heidi was written to showcase his towering self-confidence and need for sexual conquest. Instead, all we see is a man who humbly backtracks his aims and failing to notice any of them, land. Director Tatch doesn't push Heidi to establish the character's real needs, so, instead of a man with an unapproachable and to show off, he's just a man showing off. Redmond is stuck on the same, leaning in his drill lines without revealing the same spark that might have inspired them.

Kody, Grace's partner, displays a nice touch with Peter's power and cutting wit and shows intelligent contrast in portraying the character's own sexual confusion. It may be this production's only the limit of the current day, but it's difficult to detect the tiny cry that was would have felt in the '70s and '80s. Wasserstein may not appear much when coming out of the closet, or learning that a woman lover has AIDS, but the script doesn't go too far to work with, either. Through to build an emotional pathway to the tragedy of AIDS when all you're doing is gesturing offstage and mentioning the name of an unseen character. Putting in



ALICE here comes close to a spectacular end for unnamed sympathy.

As Susan, Ali Kase is a graceful ball of fire as she follows Tatch's translation to realize the roles Susan tried to assume in the most honest. Sam, played over a few, a heroine-charged teenager and a Hollywood producer at a power lunch, but these exaggerated figures are aspects of middle and therefore reveal nothing about the real pressure to behave in these ways.

Adas, Hildegard, Marybeth, Susan, Grace, Trapped, and Emily Evans take on multiple supporting roles with good energy but are reduced by the script and direction to superficial performance.

Wasserstein, who died in 1986, set out numerous reasons to illustrate cultural context, but the specific nature of the play compares the material to its own grade. Truly, this Peter's not a good, only shallow, while it's a very nice scene. Heidi's love life, toying with the

meaning of identity and sleeping around with anxiety.

And what of Heidi? Sometimes it seems that the playwright created her to represent her own angst about never being connected by feminist identity, as a woman, motherhood, dumb-blond-senior. Yet Heidi remains only on the address of life because she won't decide herself about "being at all" — a decision that did indeed make many women attempt stereotypical moon shots for career, family, wealth, fulfillment and romance.

Along these choices is hard. And some degree of failure is inevitable, but the impossible standards our culture premeasured for women (and still does). Wasserstein's critique around the struggle for self-fulfillment ends up making Heidi more unrealistic than magical. And when she finally does make a choice, it's not that women's liberation look like the superficial, indulgent, empty detour. Heidi's choice is a radical choice for Heidi and so gives her a surprisingly predictable end.

The production quality of this show is excellent. Lighting design by student David Longin bridges the gap between the symbolism necessary for quick change and the atmospheric qualities that really set a tone in each new scene. The rest of the production team is on the UVM faculty. Jeff McAdams' set design uses the Bayly Tyler Theater's three-quarter space as an almost clinical laboratory for observing Heidi. Well chosen props and furniture add just enough realism to each scene. The costumes, designed by Marcia Thaler, are generally pitch perfect, including some tripping-out '80s outfits.

It's interesting to see if this play still works today. Tatch emphasizes a humorous distance from events, which is certainly one way to look back. But we don't need to know what happened, we want to know why. For that, actors must enter a scene needing something; in this production, the laughter comes, but we still need to know where they come from. ☺

F The Heidi Chronicles by Wendy Wasserstein is a production by Peter Jack Tatch, produced by the University of Vermont Department of Theatre. Thursday 8:00 p.m. through Saturday 8:00 p.m. at Bayly Tyler Theater, 1004 N. Rutland St., 05753. Info: 802-243-2004, www.uvm.edu/theatre.

Mix Master

Grilling bartender and Sumptuous Syrups of Vermont co-owner Don Horrigan

BY CORIN HIRSCH



IF A DRINK
ISN'T PERFECT,
YOU KNOW IT RIGHT AWAY.

DON HERRIGAN

The pale-yellow drink that Don Horrigan sets down on the bar resembles a mashup of a coconut daiquiri and a citrus rice terrine. A green leaf peeks from the rim of the curly Collins glass, and a charred jalapeño pepper bobs at the foamy top.

Turn out this Spicy Real Paloma in a drink of coconut or citrus, the final result: from shaking the drink's citrus juices so hard they froth. The final sip is all warming heat and tropical jangling flavors. That charred pepper, along with jalapeño-infused syrups, lends the drink its slow, gentle burn. The leaf is basil, and the herb's sweet flavor laces the rest of the drink — it's from Sumptuous Lemon & Thyme, one of the single syrups that Horrigan created and sells under the name Sumptuous Syrups of Vermont.

The Spicy Real Paloma is among about a dozen party mixer cocktails served at Festive Pic in Hardwick, where the laidly, 36-year-old Horrigan, a bit of kinetic energy in a newsboy cap, conveys the bar. In the back, Horrigan claps his peppers in the same wood fire that roasts out pizzas, as well as cooking the bacon for whomsoever infused burritos.

"I look at drinks on a continuum of what goes on the plate, except you're getting [the drink] around it at once," Horrigan says. In other words, a drink can't be deconstructed in the way a plate of food can. "If a drink isn't perfect, you know it right away," he adds.

Flavor harmony is paramount in a good cocktail, and getting it right can take a lot of trial and error. At its heart, a cocktail is simply "the perfect balance of spirits, sugar and bitters," Horrigan says. But balance in drinks, as in life, can be elusive — especially when the ingredients may include herbs, fresh fruit and pickled vegetables. When it all comes

together, however, such as the Spicy Real Paloma result.

The 36-year-old Horrigan doesn't like to talk much about himself, but he allows that he first came to Vermont for a Grateful Dead show in the 1990s and never left. He took college classes and worked both in the mental health field and in restaurants — on the line, washing dishes or tending bar. During his time living in Burlington, Horrigan frequented local bars to feed his growing interest in craft cocktails. After he moved to the Northeast Kingdom with his partner, Leah Paxton, the dearth of watering holes inspired him to develop a formidable home bar, he says.

About six years ago, Horrigan walked into Claire's Restaurant & Bar in Hardwick looking for a job, and chef Steven Obrowski hired him to tend bar and develop drinks. Horrigan and Obrowski shared an interest in local ingredients, and Horrigan began to create recipes based on available produce grown nearby. In the Kingdom, with its short growing season, that was sometimes a challenge.

"Most of the way, it was hard to do local cocktails with fresh herbs, fresh fruit and fresh veggies," says Horrigan. He coped by using pickled veggies and the broader selection of Vermont-made spirits that eventually became available.

And syrups.

Sumptuous Syrups grew from a partnership with Hardwick resident Linda Fox, a regular at Claire's. She had been creating simple syrups at home with fruit from her garden — blackberries, rhubarb, strawberries — and taking them to Claire's for Horrigan to use in his libations. Soon the two hatched an idea: Why not make and sell their own syrups?

BY MASTER 6 P. 42

FOOD LOVER?
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Vino Vidi Vici

LAHAMITE'S CHANGING TO OPEN
ISRAELI-OWNED STORES

If Burlington is thirsty for a wine bar, relief is on the way. This April, **JAMARIE** owners **EDEN** and **KATHY CLARY** will open a wine maven, **WYN** steps from their College Street neighborhood.

"It will be completely different than anything else in Burlington, or Vermont. It will be all things wine," says Kevin Clancy, who is in the thick of renovations at his College Street to create a retail wine and cheese shop, a 35-seat wine bar and a glassed-in event and classroom area. There he'll hold classes as part of his **vineyard**

A hand-crushed stone will
do out imported and local
stones and chosen alongside
a series of small plates and
chessstones.

The store will start out with about 150 bottles, mostly French, Italian and Spanish, and will eventually expand to 400, Cleary says. The initial food selection — a cheese kit with Taleggio, Parmigiano-Reggiano and local goat cheeses — will grow to include a case filled with prepared sandwiches.

The event spot will include Clary to add shorter, one-off wine classes to the longer courses in his **VERSANT** wine school and French Wine scholar program. We'll raise a glass to that.

108 H

Sweet Eats

ONE FEDERAL OPENING A QUARTER
Majko season is fast ap-
proaching, but in St. Albans
it will arrive a bit earlier
this Thursday at 7 a.m. with
the opening of the MAJIKO 1991
season.

The owners of the new eatery are familiar faces in the Maple City itself — **BURGERS** and **ERIK RABELETT**, the owners of **ONE FEDERAL**. **WIM SMITH**, also previously of One Federal, will run the front of house.

The menu, prepared by chef de cuisine and fellow One Federal Street restaurant owner, takes a cue from morning time. Breakfast includes a bacon waffle topped with maple butter, ham, eggs-pour-a-French toast, and skillets such as the Vermontier, with apple, caramelized onion, ham, and cheddar over home firm and eggs.

Lunch features classic diner fare, such as hot open hamburger and turkey sandwiches and a variety of burgers and clubs. Dinner brings warm, soul food.

The Circle Game

THE CHERRY CHASE
 PICKERING, N.J. (MATTERS MAGAZINE) DRESSING NEW YORK

It could be said that **NOT FURMAN** reintroduced Dorling to the New York-style bagel. "They really weren't that culturally well-known at the time if you didn't grow up with that," he says of the European Jewish bread he was raised on in New Jersey.

In 1879, Feldman opened the first **WALLINGTON** SAGE.

BAKERS Nine years later, he sold his original Mean Street location and a second one he had opened in 1994 on Sheffurne Road. (The latter remains open.)

Since then, Feldman has focused on consulting for other food businesses and playing polo in the Vermont



Symphonic Orchestra: For a couple of years, he directed the South End Arts and Business Association, which perhaps inspired the location of his new enterprise, but ordinary and artistic passions will soon find a home at **REVEREND'S BARBERS** at 840 Pine Street, to open by May 1.

Feldman says it was the interest of his 20-year-old daughter, **MAURIE RUBINMAN**, who worked in restaurants locally and in New York City, which brought him back to the bagel biz. "I can't tell you how elated I am to re-enter in this business with such success," he says.

Feldman's will sell bulyas (unsweetened huggs with no hole), and waches, ulsals and chackas and vegetarian soups, all homemade. But huggs will be the main event. "This will be an seasonal hugg for the foodies, a peasant product bringing back the tradition," Feldman says. "Most of the bakers are buying their huggs, throwing them and putting them in a steam oven." The Feldmans will roll their huggs by hand before boiling them in water and baking them.

Artist studios will occupy the back half of the large space (see State of the Arts this issue) under the direction of Christy Mitchell, director of SPACE and Backspace galleries further north on Paez. Feldman hopes to bring in a lot of performances, as well. "We're putting culture and commerce to work," he says. And he'd like art lovers to move more than one

— 11 —



PLANTAIN-LEAF SLIMES

\$27 Three Course Dinner

Figure 5.1 Switch/Blocker

STUDY 1

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WILSON

Little Jambalaya

SIDEdishes

CONTINUED FROM PAGE 21

and chicken topped with cheddar, apples and bacon. One Federal's popular house maple vinaigrette will adorn salads. Nearly everything will be locally sourced and made from scratch, as it is at the Bluebird's 4-year-old restaurant.

Though Maple City Diner will serve a full menu from the beginning, the owners have plans for growth in coming months. **NEW ENGLAND CULINARY INSTITUTE** grad Marcus Hamblitt confirms a grab-and-go counter similar to the one at the now-defunct Burlington NBCC.

Chef's Choice

DELICIOUS! TO SAVE! KITCHEN SHOP AND COOKING SCHOOL. God bless the type-A personality among us — the Essex chef **COUNTRY COTTON**. As if blogging, consulting, radio spots and good cooking classes weren't enough to keep her busy, in a few weeks, Cotton will open her own culinary store and education center in Shelburne.

"It will be an intimate, cozy setting and an interactive, informal culinary experience for gourmet foodies," says Cotton of the Chef Cooking Kitchen & Store,

and hard-to-find kitchen tools such as German Rösti, grapefruit spoons and potato ricers. "One simple, good tool can change how you feel about a kitchen task," Cotton says.

Also on the shelves will be artisanal food products, such as a private-label Vermont jam and an enormous jar of chocolate chips available by the ounce.

Cotton, who has taught cooking and judging for more than a decade — at one time as the chef-caterer at the Inn at Essex (now the **ESSEX RESORT & SPA**) — will bring that experience to bear in her new enterprise. A robust schedule will include classes on Mexican and Indian cuisine (beginning

afterward, hasn't happened the change of Bell's from

It isn't the last they'll see of owners **STACY** and **JAN CAPRINO**, however. The couple is in the process of purchasing the shuttered Windsor Station Pub in nearby Windsor, where they plan to open a restaurant, lounge and event space this summer.

"It's quite a magical building," says Jon Caprino of the 1981 structure that has been a restaurant off and on since the 1970s, and whose closure two years ago was a blow for Windsor. "Another restaurant is something we see a need for in Windsor."

The Caprinos, who both hold careers in restaurants and hospitality long before they opened Bell's, always knew they would move on. "We said, 'Five years,'" Jon Caprino says. "It seems like a good time to try out our next concept."

The Hardard Deceer will be owned and run by **NICOLE HAMMER** and is expected to open by April 1.

— C.H.

Despite rumors to the contrary, the **CLUBHOUSE** in Colchester is still serving dinner six days a week and brunch on Sundays.

Previous owner **DAVID EDGAR** and chef **JOE CARTER** decamped to the **LOBBYHOUSE** in Colchester, in January. Since then, **MADE & BAKED** has taken over as owner, and last night to chef **ADAM AGOSTINI** at the 42 Church Road pub. Agostini says the focus of his current menu is fresh seafood, delivered five days a week, and hand-cut Black Angus steaks.

A.L.



Cotton's. There, freshly made breads, sandwiches and prepared salads will be available, along with homemade pies, cakes and other pastries, including "the maple-cinnamon loaf."

Doughnuts will also be part of the fun. A doughnut machine will soon be pepping out fresh desserts, including a bacon donut.

Maple lovers of the world, unite.

— A.L.

which she expects to open in April at 66 Falls Road. It will be a retail space, cooking and gardening school and even a library of sorts, with a shelf of cookbooks open for browsing.

For the past year, Cotton has been sowing the country for small-batch products not yet available in Vermont, such as a three-ingredient miracle sauce, using as olive oil and hand-harvested sea salt from Oregon. She'll sell these storewide here

ethered, knife sharpening, flower dyes and vegetable gardening.

— C.H.

Crumbs

LEFTOVER FOOD NEWS Its one year, festive-fueled run has drawn national accolades. But on March 30, Hardland's beloved breakfast and lunch spot, **CRUMBS**, will close. The announced opening of the **MARTLAND CAFE** in the space, shortly

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Mix Master WFFN

"We realized there were only four or five companies that were doing what we were trying to do," Horvath says. By that he means sourcing local produce for pure, highly concentrated simple syrups and blending barrel-aged and serious house cocktails.

In Fox's kitchen, she and Horvath experimented with dozens of flavors — from raspberry to chocolate mole — trying to perfect the concentrate. "We tickled some hard stuff," recalls Horvath, such as creating a basil syrup that was palatable to both of them. "We tried tea. We tried nutmeg. We tried yucca bark, but that didn't really work."

She and Horvath were among the first clients of Hardwick's Vermont Food Warehouse Center, which opened in 2011. That potent lemon 5 head was one of their initial four flavors.

After Horvath left Claires in November 2016, he concentrated on building the SimpleSyrup brand by attending Vermont food events with Fox, doing pop-up punches and samples. He also began private consulting. When Hardwick's Caledonia Spirits launched its Barr Hill Gin and Vodka, the owners hired Horvath to come up with an initial drinks menu. He invented concoctions such as the Caledonia Cooler in a mason jar, three-hour rising session at the distillery.

Last year, Positive Fox's owners hired Horvath back behind the bar, and he designed top hits and drink menus with Hardwick's clientele in mind. "That's the big thing in this town," he says. The top list ranges from laid-back to HIFI Farmstead discovery.

The drink menu is Horvath's baby, and a personal off to devoted to vintage cocktails delivered in dainty, 4-ounce glasses. A Fox Ginger Sling is a potent, scotch-based drink in which Bellini type and tart, fresh lemon juice mingle against cherry-infused brandy and a veil of spice from Sumptuous Yellow Ginger Syrup. A "drunken cherry" boiling in the bottom seems to taste more nectar to the drink.

That same syrup also appears in a Whiskey Apple, Horvath's twist on a classic whiskey and ginger ale that incorporates Citrus Cider United Press for zest and effervescence. It's a shame to leave such an original drink behind at the bar, but when snow starts to fall outside and the road home is long, that's what I do. Not without first asking Horvath some more questions.

SEVEN DAYS: What was the first alcohol you ever drank — where, when and how did it taste?

Don Horvath: My mother's Canadian Mist with Diet Pepsi and lemon, when I was about 9 years old. I totally hated it and am still not fond of Canadian whiskey to this day.

SD: What are the basic components of a solid functional home bar?

Don: Personally, I can't get along with our whiskey. I'd say the five core spirits [whiskey, rum, vodka, gin and tequila] and bitters, sherry, brandy, absinthe, and a "cocktail" is just spirit, sugar and bitters. Without bitters, you lack balance. Also, a good cocktail shaker and a citrus peeler or zester.

SD: How did you start building your own home bar?

Don: After I first moved to the Northeast Kingdom, what I missed most about living in Burlington and Montpelier was a truly good cocktail. Perhaps, the Daily Planet, the Alchemist and the Black Bear [Bar & Bistro] were all out of reach during the daily grind. With no watering holes in the area, Leah and I built our home bar, the Voodoo Lounge, and I began to follow the progress of [artisanal alcohol] from Seattle [of the Ounce & Gander in St. Helena, Calif.] and his co-recipe use of fresh, sometimes unusual cocktail ingredients.

SD: What do you like most about what you do?

Don: With Sumptuous Syrup, I love the creative process, [Fox] crafting and perfecting the syrups to create new cocktails. And marketing gives me a chance to spend an exorbitant amount of time in bars and cocktail lounges throughout the Northeast.



Best of the 'Burg

Taste Test: Hinesburg Public House

BY ALIC E. LEVINE

I made a reservation in a name not my own, but I wasn't seated long at Hinesburg Public House before owner Will Patten came to my table to thank me for coming. On my second visit, several days later with another set of friends, chef Shawn Bender came out to chat, too. Wearing a wig or sunglasses would only have made me more of a sure thing.

For a few years now, those in the know have acknowledged the anonymous food critic as a relic of the past. In a 2011 post on anonymity, sometime *Washington City Paper* blogger Stephanie Goss wrote, "Just because a critic (or blogger) walks in doesn't automatically elevate the food scene. Better service can be given to VIPs, but it's not as if a whole new kitchen staff with superior ingredients will be magically in place when someone important walks in."

I hope Goss is right, because, if it's hard for a food critic to gain unnoticed access to D.C., it's a lot harder in Hinesburg, where, until recently, the dining scene consisted mostly of sandwich shops and casual cafes. With a comfort food menu heavy on local ingredients, Hinesburg Public House aims to change that, and my experience on both visits to the month-and-a-half-old restaurant were nearly flawless.

Besides the unexpected occasion, I had the opportunity to address another eternal restaurant diner's quandary: Can a kitchen operate seamlessly without its chef? My first meal at the Public House turned out to fill an insider's day off, and, in this case, I can answer with a firm yes.

Getting in, I managed my expectations for the small-town, 120-seat restaurant. Its location in a former Japanese chop-plant didn't sugar well for ambiance inside, however, I found the high ceilings, the open-air view industrial chic, while contrasting honey notes came from a scrubbed stone accent on the exterior, vaguely bookended by Patten's wife, Kathleen, and mismatched vintage chairs.

As far as I could tell, service was attentive at all tables, not just mine. But the real reason to love the Public House is its food.



Kale and fennel salad at Hinesburg Public House.

The restaurant's owners have danced around the word "gastropub," preferring to emphasize the down-home, community aspect of the business. The Pattens opened the Public House hoping to bring Hinesburg "hearty, healthy, made-from-scratch and locally sourced Vermont food" and add \$500 a chair in the restaurant, giving locals a true stake in their business. So perhaps it's

more enlightened than your average gastropub, but that's not the best way to describe the five innovative takes on classic pub grub alongside excellent brews from the likes of Middlebury's Drop-In Brewing Company.

And the kitchen excels at such tasks as stew with a good beer. While every meal starts with warm, fluffy house focaccia drizzled with garlic-infused olive oil, I

couldn't resist ordering more bread in the form of soft pretzels.

Good choice. Emerging fiery hot from the oven, the pair of good-sized pretzels was lacinated buttery and sprinkled with just the right amount of chunky sea salt. Flavorsome maple Dijon mustard balanced sweetness and heat, and the whole thing was topped with a well-measured addition of chopped apple matchsticks.

The house-fry range chicken wings were uniformly crisp outside, tender inside and coated in an adhesive sauce that sweetened tangy Maine blueberries with a touch of maple.

Perth Fingers, an uncommon menu addition, proved to be a true taste of Vermont: barley. The little chunks of barley take Champagne fish were creamed in a rich cornmeal, then served with creamy, mild house butter sauce. Pickled cabbage added a welcome burst of acid.

A touch of pucker also defined the kale and beet salad, which combined the locally grown veggie with chunks of blue cheese, Granny Smith apples and cranberry cranberry pecans in a spiced-cranberry vinaigrette. The salad stood out not only for its bold, uncommon flavors, but for its apt use of local ingredients in the dead of winter.

Strategic local sourcing is perhaps the greatest strength of Bender's kitchen. The chef admits that, with a menu featuring just a few daily specials, he can't offer consistent local sourcing of his whole roster. But the lion's share of the food is local produced not just in Vermont but in the Hinesburg area.

Key to this system: Hinesburg's Grass Roots Farm provides most of the restaurant's beef, including the grass-fed cuts in the Daily Special, but the dish varies depending on the chef's available stock. When I tried it, shoulder was the local cut of meat. Later in the week, it was a slightly different local beef brisket.

Either way, the dish was delicious. The beef was cooked to fork tenderness



more food after the classifieds section. Page 46

Best of the 'Burg

but didn't fall apart in overdone strands, nestled in a heavy demi-glace, it had the slightly mineral flavor of grass-fed beef, but the dish as a whole didn't slump on fatty decadence. That was partly owing to the accompanying polenta, tasting of garlic and cream. Thinly sliced cornucopias were smeared with a whisp of maple, and benefited even more from a blazed dose of butter.

The always-available dialing pot pie was another immensely comforting, wholly delicious treat. In a velvety, herbaceous sauce, chicken, potatoes, carrots and celery were all cooked to perfection. The miniature skillet in which the dish was served was thoroughly covered with buttery puff pastry, ensuring that not a bit was missing its crust.

Midhouse Mac & Cheese was embellished by pickled jalapeños, which contributed a hint of heat to the whole dish and touches of acid to the individual slices. Vermont Smoke and Cure Inc. corn, hand-delivered from the factory near door, added a merry bite. But it was the lacturated-bean-based cheese sauce — slightly chewy with melted cabot extra sharp, Vermont Farmhouse Cheese Company cheddar and imported Arran — that made this bread-crust topped classic a delight.

Speaking of classics, any pub worth its salt better have a burger worth showing down on. The Public House's "Hoxer" burger is just that.

I don't know what slawhouse Beale uses, but he's achieved the nearly impossible — a juicy grass-fed burger. Though the thick patty was cooked slightly over my requested medium, the center still ran with delectable moisture. The outside had a pleasant char. With a layer of melted Griffin Village Cheese Company cheddar and a sauce (on from Stewart's Bakery in Williams [the Public House has since switched to Klinger's Bread Company]), the sandwich was enormously satisfying all around.

Points to the chef, too, for toasting the burger only with lettuce, onion and a creamy rub of house from near door. Out-of-season tomatoes simply didn't make the cut. They'd be back in the spring, Beale says. The plant's only disappointment was a pile of hard-cut fries that could have used another try to the fryer for optimal crunch.

Though I was stuffed by the end of the main course, I wouldn't have and go to a warm chocolate cake or a citrus breidel with great local ingredients. But



dessert doesn't seem to be a priority at Hinesburgh Public House. The kitchen focuses on savory treats, leaving sweets to Hinesburgh's Spoon & Sparrow Bakery.

The desserts are laid out enticingly at the front of the restaurant, next to a grab-and-go fridge that holds Vermont Smoke & Cure Boudin and Vermont Brewmaster Bottling Company sodas. Having to choose from the chocolate, carrot cakes and individually wrapped whoopie pies — plated by a server — felt like a lullaby at the end of our cooking meal. The whoopie pie I tried was intensely chocolatey and all-around tasty, if a little dry. But that postscript just didn't feel in step with the rest of the lovely dinner.

That minor drawback doesn't seem to be keeping diners away from the Public House. Even on a Wednesday night, the restaurant was packed to the

gills at around 8 p.m. When I tried to call for a Sunday reservation, I was told weekend reservations usually require at least a couple of days' advance notice.

It's clear why. Much as Cornerstone Pub & Kitchen has filled a void by providing excellent food in Barre, Hinesburgh Public House serves a pleasing need as an area where the nearest dinner option is a gas-station deliway. The place didn't have to be as good as it is. But, even in its early days, the restaurant is thoroughly Vermont and thoroughly delicious. And there's no faking that just because a critic walked in the door. ☐

H Hinesburgh Public House, 100 W. Plover St. (Hinesburgh, VT) 518-880-1000
hinesburghpublichouse.com

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FEB. 21-24 | COMEDY

Falling Down, Cracking Up

For the past 40 years, Tom Murphy has made a career out of clowning around. "I'm physical comedian, who originally moved to Vermont as a professional acrobatic skier, eventually turned his talents to the stage and never looked back. A passion for performing took him to Europe, where he won an international circus competition in Paris in 1997. A year later, 13 sold-out shows on Broadway garnered rave reviews for his unique style of slapstick humor." "I'm funnyman, who has taught his craft at esteemed institutions worldwide, stumbles and trips his way through 'Laugh 'Til You Die' to close out Lost Nether" enters Winterfest.

TOM MURPHY

Friday, February 21 through Saturday, February 23, 7:30 p.m. and Sunday, February 24, 2 p.m., at Manchester City Hall Auditorium, \$10-\$22. For ages 8 and up. Info: 228-5402, tomburphy.com

Conscious Collaboration

When Israel and Palestine are used in the same sentence, the pressing most often concerns conflict, war and negativity. An ensemble of young adults ages 17 to 25 mean to change that. Heartbeat, an Israeli-Palestinian youth musicians' collective, brings Jews and Arabs together through a shared love of creative expression and a commitment to nonviolence. The group's original song "Eilenu Pi Mishkanu" — Arabic for "where you live" — features the instrumental, vocal and songwriting skills of its members. Multilingual lyrics include the following, translated from Hebrew: "We'll break down the walls / and take down the flag / and then we'll discover / a world where everything is possible."

HEARTBEAT

Friday, February 21, 7 p.m., at Link Room, Davis Center, UNM in Burlington. Donations. Info: 425-529-1968, heartbeat.fm



FEB. 21 | MUSIC

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calendar

FRIDAY

TANKUP! See FRIDAY 2:30 p.m.

JAPANESE SHORT ADRENALINUS THEATER
 See THU 21 4 p.m.

"THE COMPLETE WORLD OF SPORTS (PART 2)"
 Professional Theater presents three local actors in this exciting theatrical comedy that, jokingly, satirizes the fun of the sport and the inner lives of the athletes. Local Theater Center, 1111, 7:30 p.m. See FRIDAY 21 2:30 p.m.

"THE HUNT CHRONICLES" See FRIDAY 2:30 p.m.

"THE IMPORTANCE OF BEING AWARE" See FRIDAY 2:30 p.m.

THE LANE See THU 21 8 p.m.

SAT.23

agriculture

CREATING GARDENS FOR CHILDREN Charlotte Allen leads a virtual tour and helps participants design a garden for children's gardens or grow children's bakery company. Burlington 9:30 a.m. See program info 802.654.2684

comedy

THE MOUNTAIN See THU 21 7:30 p.m.

community

CENTRAL VERMONT WARMS SOCIETY ADOPTION CENTER'S 2012 BIRTHDAY BANQUET A local youth group joins for potential adoptions and celebrate their year of finding their forever homes. Make a donation and enjoy the evening. Central Vermont Society, 100 Main St., 7:30 p.m. See info 802.654.2684

conference

WASH DC THE VERMONT RADIO & TECHNOLOGY SHOW Explore a conference on radio and technology. See program info 802.654.2684

events

WASH DC THE VERMONT RADIO & TECHNOLOGY SHOW Explore a conference on radio and technology. See program info 802.654.2684

education

GRANDPARENTS' NIGHT See program info 802.654.2684

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South Burlington. Admission: \$10. See program info 802.654.2684

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calendar

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SUN 24

References

MONTEPULCIANO ANTIQUE MARKET Lovers of all things antiques and vintage offerings of furniture, art, toys, books, photos and memorabilia from the New England area. (Eli Club, Montepulciano 7:30 a.m. - 1:30 p.m. \$2.50 incl. 2014-2016)

comedy

DOI: 10.1002/for

doi:10.1017/S0007122615000091

ENGLISH COUNTRY DANCE. Chris Lively calls (202) 451-7110. Trip to Norwich provides live music for an evening of English-style dancing. All dances are taught. No partner needed but clean, well-maintained shoes are required. They'll Mail Norwich 3-8 p.m. \$2-8. Bring a snack to share. Info: 381-4123.

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authors.

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Party-host the "gay Super Bowl" a screening of the Academy Awards featuring movie-themed costumes from designers, games and prizes. Red Square, Burlington 7 P.M. 20 p.m. \$25-30. \$33 per couple includes 140 benefit buffet, for ages 21 and up. cash for info: 855.5871

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RED ROCKS WILDLIFE PALA. Animal devotees of all ages search for tracks and play nature-based games while exploring the park. Meet at the entry gate. Red Rocks Park, South Burlington, 1 p.m. Free admission.

Background

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Matthew M. Marut contacts the world premiere of Christopher Marshall's *Samson of Love* in addition to works by DePina, Greening and others. Spaulding Auditorium, Hopkins Center, Dartmouth College, Hanover, N.H., 8 p.m. \$45. 29 July. 800-495-1403.

RICK ZIBALLON & MATT NITTON Bongos, square boxes and rhythm instruments help this pair of explosive ventriloquists perform a varied assortment of funk, blues and hard-hat compositions. **New City Cabaret**, Wednesday 7:30 p.m. \$5, info: 775-2745

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CAMPBELL'S SOUP Contestants keep their lips unharmed while sipping soup, according to the year's Soup-Up theme. Registration at 11 a.m. on Sept. 10 noon. Northwest Slogans, 1st prize, \$1,000. 2nd prize, \$500. 3rd prize, \$250. 4th prize, \$100. 5th prize, \$50. 6th prize, \$25. 7th prize, \$10. 8th prize, \$5. 9th prize, \$2.50. 10th prize, \$1.25. 11th prize, \$0.625. 12th prize, \$0.3125. 13th prize, \$0.15625. 14th prize, \$0.078125. 15th prize, \$0.0390625. 16th prize, \$0.01953125. 17th prize, \$0.009765625. 18th prize, \$0.0048828125. 19th prize, \$0.00244140625. 20th prize, \$0.001220703125. 21st prize, \$0.0006103515625. 22nd prize, \$0.00030517578125. 23rd prize, \$0.000152587890625. 24th prize, \$0.0000762939453125. 25th prize, \$0.00003814697265625. 26th prize, \$0.000019073486328125. 27th prize, \$0.0000095367431640625. 28th prize, \$0.00000476837158203125. 29th prize, \$0.000002384185791015625. 30th prize, \$0.0000011920928955078125. 31st prize, \$0.00000059604644775390625. 32nd prize, \$0.000000298023223876953125. 33rd prize, \$0.0000001490116119384765625. 34th prize, \$0.00000007450580596923828125. 35th prize, \$0.000000037252902984619140625. 36th prize, \$0.0000000186264514923095703125. 37th prize, \$0.00000000931322574615478515625. 38th prize, \$0.000000004656612873077392578125. 39th prize, \$0.0000000023283064365386962890625. 40th prize, \$0.00000000116415321826934814453125. 41st prize, \$0.000000000582076609134674072265625. 42nd prize, \$0.0000000002910383045673370361328125. 43rd prize, \$0.00000000014551915228366851806640625. 44th prize, \$0.000000000072759576141834259033203125. 45th prize, \$0.0000000000363797880709171295166015625. 46th prize, \$0.00000000001818989403545856475830078125. 47th prize, \$0.000000000009094947017729282379150390625. 48th prize, \$0.0000000000045474735088646141895751953125. 49th prize, \$0.00000000000227373675443230709478759765625. 50th prize, \$0.000000000001136868377216153547393798828125. 51st prize, \$0.0000000000005684341886080767736968994140625. 52nd prize, \$0.00000000000028421709430403838684844970703125. 53rd prize, \$0.000000000000142108547152019193424224853515625. 54th prize, \$0.0000000000000710542735760095967121124267578125. 55th prize, \$0.00000000000003552713678800479835605621337890625. 56th prize, \$0.000000000000017763568394002399178028106689453125. 57th prize, \$0.0000000000000088817841970011995890140533447265625. 58th prize, \$0.00000000000000444089209850059979450702667236328125. 59th prize, \$0.000000000000002220446049250299897253513336181640625. 60th prize, \$0.0000000000000011102230246251499486267566680908203125. 61st prize, \$0.00000000000000055511151231257497431337833340541015625. 62nd prize, \$0.0000000000000002775557561562874871566891667027053125. 63rd prize, \$0.00000000000000013877787807814374357834458335135265625. 64th prize, \$0.000000000000000069388939039071871789172291675676328125. 65th prize, \$0.0000000000000000346944695195359358945861458378381640625. 66th prize, \$0.00000000000000001734723475976796794729307291891908203125. 67th prize, \$0.0000000000000000086736173798834983973645364559459540625. 68th prize, \$0.00000000000000000433680868994174919868226822797297703125. 69th prize, \$0.000000000000000002168404344970874599341134113986488515625. 70th prize, \$0.0000000000000000010842021724854372796705670569932442578125. 71st prize, \$0.00000000000000000054210108624271863983528352849662212890625. 72nd prize, \$0.000000000000000000271050543121359319917641764248311064453125. 73rd prize, \$0.0000000000000000001355252715606796599588208821241555322265625. 74th prize, \$0.00000000000000000006776263578033982997941044106207776611328125. 75th prize, \$0.000000000000000000033881317890169914989705220531038883056640625. 76th prize, \$0.0000000000000000000169406589450849574948526102655194165283203125. 77th prize, \$0.00000000000000000000847032947254247874742630513275970826416015625. 78th prize, \$0.000000000000000000004235164736271239373713152566379854132080078125. 79th prize, \$0.0000000000000000000021175823681356196868565762831899270660400390625. 80th prize, \$0.00000000000000000000105879118406780984342828814159496353302001953125. 81st prize, \$0.000000000000000000000529395592033904921714144070797481766510009765625. 82nd prize, \$0.0000000000000000000002646977960169524608570720353987408832550048828125. 83rd prize, \$0.00000000000000000000013234889800847623042853601769937044162750244140625. 84th prize, \$0.000000000000000000000066174449004238115214268008849685220813751220703125. 85th prize, \$0.0000000000000000000000330872245021190576071340044248426104068756103515625. 86th prize, \$0.00000000000000000000001654361225105952880356700221242130520343780517578125. 87th prize, \$0.000000000000000000000008271806125529764401783501106210652601718902587890625. 88th prize, \$0.0000000000000000000000041359030627648822008917505531053263008594512939453125. 89th prize, \$0.000000000000

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ADULT PICKUP BASKETBALL. Pickups/jams/league rubber-coated foam balls at regular intervals for members during weekly games. Robert Miller Community & Recreation Center, Burlington, 1-3 p.m. SD. For ages 18 and up; players under age 18 must accompany parents or guardian. Info: 732-339-6341.

COMBIBELLA, FIVE CHARACTER: 14 mm and approximately even thicker basilar clasper, anterior not as long as 1/2, 2/3 of 1/3; 1st/2nd/3rd/4th/5th/6th/7th/8th/9th/10th/11th/12th/13th/14th/15th/16th/17th/18th/19th/20th/21st/22nd/23rd/24th/25th/26th/27th/28th/29th/30th/31st/32nd/33rd/34th/35th/36th/37th/38th/39th/40th/41st/42nd/43rd/44th/45th/46th/47th/48th/49th/50th/51st/52nd/53rd/54th/55th/56th/57th/58th/59th/60th/61st/62nd/63rd/64th/65th/66th/67th/68th/69th/70th/71st/72nd/73rd/74th/75th/76th/77th/78th/79th/80th/81st/82nd/83rd/84th/85th/86th/87th/88th/89th/90th/91st/92nd/93rd/94th/95th/96th/97th/98th/99th/100th/101st/102nd/103rd/104th/105th/106th/107th/108th/109th/110th/111th/112th/113th/114th/115th/116th/117th/118th/119th/120th/121st/122nd/123rd/124th/125th/126th/127th/128th/129th/130th/131st/132nd/133rd/134th/135th/136th/137th/138th/139th/140th/141st/142nd/143rd/144th/145th/146th/147th/148th/149th/150th/151st/152nd/153rd/154th/155th/156th/157th/158th/159th/160th/161st/162nd/163rd/164th/165th/166th/167th/168th/169th/170th/171st/172nd/173rd/174th/175th/176th/177th/178th/179th/180th/181st/182nd/183rd/184th/185th/186th/187th/188th/189th/190th/191st/192nd/193rd/194th/195th/196th/197th/198th/199th/200th/201st/202nd/203rd/204th/205th/206th/207th/208th/209th/210th/211st/212nd/213th/214th/215th/216th/217th/218th/219th/220th/221st/222nd/223rd/224th/225th/226th/227th/228th/229th/230th/231st/232nd/233rd/234th/235th/236th/237th/238th/239th/240th/241st/242nd/243rd/244th/245th/246th/247th/248th/249th/250th/251st/252nd/253rd/254th/255th/256th/257th/258th/259th/260th/261st/262nd/263rd/264th/265th/266th/267th/268th/269th/270th/271st/272nd/273rd/274th/275th/276th/277th/278th/279th/280th/281st/282nd/283rd/284th/285th/286th/287th/288th/289th/290th/291st/292nd/293rd/294th/295th/296th/297th/298th/299th/300th/301st/302nd/303rd/304th/305th/306th/307th/308th/309th/310th/311st/312nd/313th/314th/315th/316th/317th/318th/319th/320th/321st/322nd/323rd/324th/325th/326th/327th/328th/329th/330th/331st/332nd/333rd/334th/335th/336th/337th/338th/339th/340th/341st/342nd/343rd/344th/345th/346th/347th/348th/349th/350th/351st/352nd/353rd/354th/355th/356th/357th/358th/359th/360th/361st/362nd/363rd/364th/365th/366th/367th/368th/369th/370th/371st/372nd/373rd/374th/375th/376th/377th/378th/379th/380th/381st/382nd/383rd/384th/385th/386th/387th/388th/389th/390th/391st/392nd/393rd/394th/395th/396th/397th/398th/399th/400th/401st/402nd/403rd/404th/405th/406th/407th/408th/409th/410th/411st/412nd/413th/414th/415th/416th/417th/418th/419th/420th/421st/422nd/423rd/424th/425th/426th/427th/428th/429th/430th/431st/432nd/433rd/434th/435th/436th/437th/438th/439th/440th/441st/442nd/443rd/444th/445th/446th/447th/448th/449th/450th/451st/452nd/453rd/454th/455th/456th/457th/458th/459th/460th/461st/462nd/463rd/464th/465th/466th/467th/468th/469th/470th/471st/472nd/473rd/474th/475th/476th/477th/478th/479th/480th/481st/482nd/483rd/484th/485th/486th/487th/488th/489th/490th/491st/492nd/493rd/494th/495th/496th/497th/498th/499th/500th/501st/502nd/503rd/504th/505th/506th/507th/508th/509th/510th/511st/512nd/513th/514th/515th/516th/517th/518th/519th/520th/521st/522nd/523rd/524th/525th/526th/527th/528th/529th/530th/531st/532nd/533rd/534th/535th/536th/537th/538th/539th/540th/541st/542nd/543rd/544th/545th/546th/547th/548th/549th/550th/551st/552nd/553rd/554th/555th/556th/557th/558th/559th/560th/561st/562nd/563rd/564th/565th/566th/567th/568th/569th/570th/571st/572nd/573rd/574th/575th/576th/577th/578th/579th/580th/581st/582nd/583rd/584th/585th/586th/587th/588th/589th/590th/591st/592nd/593rd/594th/595th/596th/597th/598th/599th/600th/601st/602nd/603rd/604th/605th/606th/607th/608th/609th/610th/611st/612nd/613th/614th/615th/616th/617th/618th/619th/620th/621st/622nd/623rd/624th/625th/626th/627th/628th/629th/630th/631st/632nd/633rd/634th/635th/636th/637th/638th/639th/640th/641st/642nd/643rd/644th/645th/646th/647th/648th/649th/650th/651st/652nd/653rd/654th/655th/656th/657th/658th/659th/660th/661st/662nd/663rd/664th/665th/666th/667th/668th/669th/670th/671st/672nd/673rd/674th/675th/676th/677th/678th/679th/680th/681st/682nd/683rd/684th/685th/686th/687th/688th/689th/690th/691st/692nd/693rd/694th/695th/696th/697th/698th/699th/700th/701st/702nd/703rd/704th/705th/706th/707th/708th/709th/710th/711st/712nd/713th/714th/715th/716th/717th/718th/719th/720th/721st/722nd/723rd/724th/725th/726th/727th/728th/729th/730th/731st/732nd/733rd/734th/735th/736th/737th/738th/739th/740th/741st/742nd/743rd/744th/745th/746th/747th/748th/749th/750th/751st/752nd/753rd/754th/755th/756th/757th/758th/759th/760th/761st/762nd/763rd/764th/765th/766th/767th/768th/769th/770th/771st/772nd/773rd/774th/775th/776th/777th/778th/779th/780th/781st/782nd/783rd/784th/785th/786th/787th/788th/789th/790th/791st/792nd/793rd/794th/795th/796th/797th/798th/799th/800th/801st/802nd/803rd/804th/805th/806th/807th/808th/809th/810th/811st/812nd/813th/814th/815th/816th/817th/818th/819th/820th/821st/822nd/823rd/824th/825th/826th/827th/828th/829th/830th/831st/

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THE HIGHLIGHTS: (info) from the 1950s to the 1990s, a series of photographs and film figures in the history of the Vermont State Library. (info) Burlington 4 p.m. \$10 \$5 info 202-5676

WINE TASTING: The local wines and their producers. (info) Burlington 4 p.m. \$10 \$5 info 202-5676

theater

THE NEWBORN: (info) Burlington 4 p.m. \$10 \$5 info 202-5676

THE IMPORTANCE OF BEING EARNEST: (info) Burlington 4 p.m. \$10 \$5 info 202-5676

THE LIME: (info) Burlington 4 p.m. \$10 \$5 info 202-5676

THE HETTING (HETTING): (info) Burlington 4 p.m. \$10 \$5 info 202-5676

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INTERNATIONAL BOOK CLUB: For a book club, the club is open to all. (info) Burlington 4 p.m. \$10 \$5 info 202-5676

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knitting and advanced pat-
terns we will cover the mechanics
of knitting and the importance
of understanding the fabric of
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knitting.

tai chi

SHANGHAI TAI CHI CHUAN
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Mar 2, 3 & 4 p.m. Class \$10/
person, plus \$10 material fee.
Location: **Shanghai Tai Chi**, 200 Hillside Rd., Winooski
263.8700. **Knitting** is a fun
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Tracks in the Woods

Visiting the sonic universe of producer Colin McCaffrey

BY GARY MILLER



Colin McCaffrey

Think of a recording studio, and chances are you'll envision banks of technology, an engineer in headphones and one or more musicians doing their thing behind a sheet of glass. What you probably won't imagine is the Green Room, the cozy, post-ambience nook in the woods of East Montpelier. There, on a morning in early February, producer Colin McCaffrey is coaxing singer-songwriter Jo Hahn through some vocal tracks.

The room itself feels like a kind of instrument, carved of wood and resonant. A harp stands in the corner next to a Dobro and an upright bass, an acoustic string hangs on the wall above. Warm light filters in through the windows and makes the surfaces of the instruments glow. More important is not the place, but the music that happens within it.

Hahn's voice, accompanied by a prior-life guitar acoustic, is a crystalline wonder, a twinkling slice of an matri-

monial sound with human emotion. It's McCaffrey's challenge to translate that vocal beauty to digital. Balanced and assured, he seems perfectly suited to the task.

"How do you feel about that take as far as your voice?" McCaffrey asks. "Because you got a really cool gritty thing, and this take is definitely capturing a lot of that. But I'm wondering about maybe a ribbon take, to see if we can get almost a more old-fashioned sound."

There's no pressure implied—just an honest commitment to getting it right. McCaffrey has an ear, and Hahn knows it. You know it, too, if you've heard any number of albums McCaffrey has produced for Vermont musicians over the past decade—Justin Levinson, Sarah Webb, Lily Mayfield and the Beechworth Sisters, to name a few. And as time passes, you'll likely have more. McCaffrey's sublime studio work has made him a go-to producer for American mu-

sicians across the Green Mountain State.

McCaffrey, 44, grew up in south-central Vermont, playing classical violin in his early years and rock and roll as a teen. He graduated from Benning's Forks College of Music with a degree in composition, and then moved back to Vermont, where he quickly fell in with the American scene, playing bass and guitar and adding his vocals to the mix. He soon became an in-demand session player, for recording projects in folk, country, bluegrass, swing and jazz.

"And as I did that, I started watching over the shoulder of the Pro Tools guy," he explains. "And I thought, could I do that?"

In 1996, he bought his first Mac rig and Pro Tools and ordered software and began tracking. *Once people heard what McCaffrey could do in the control panel, they started asking him to produce their records.* Hahn is just one of many who've found their way to the Green Room over the last several years.

The ribbon was set up and ready, McCaffrey's process to take a closer look at the tone's texture. Before long, he and Hahn begin to link in, messaging a line to create a flow in rhythm. A gifted song writer himself—he was the winner of a 2012 USA Songwriting Award for his jazz tune "Old Fork Swing"—McCaffrey often puts his skills as a lyricist to work for clients, but songwriting is just one part of a bigger picture.

"There's a lot of good engineers in the area, a lot of people doing good work but I think it's a making-it thing," says producer Chuck Eller about McCaffrey. The two have frequently collaborated, and Eller plays keyboard in McCaffrey's Americana band the Stone Cold Roadsters.

Justin Levinson concurs. The Banington musician heard McCaffrey produce his 2011 album *This Side of Me*, *This Side of You* and his 2013 EP *Take My Time*.

"It's like he's scored out the whole arrangement in his head before he's even picked up [a] keyboard," Levinson says. "He will pick up one instrument and play the part, and it would sound like very much. And he will pick up the next one and layer it over, then do another

one." (Before you know it, he's done 10 different string tracks, and it sounds like an incredible orchestra. It's pretty amazing.)

McCaffrey's musicality extends to his singing and playing as well. His voice, a rich, supersonic tenor likened by local critics to that of James Taylor, has found its way onto any number of records. So has his top-shelf instrumental work—from jazz and bluegrass guitar to bass, mandolin, fiddle and cello. What that track record does not convey are two other assets McCaffrey's engaging demeanor and his gentlemanly approach to production.

Myra Flynn describes relatively sharing the tunes that later became the McCaffrey-produced *Wooded Memories*, her 2009 debut record. She had been a member of the cover band Spark but felt nervous about making the leap to recording and performing her own songs.

"He couldn't believe that I didn't think they were any good, [he was] just so supportive and cool about that part of one coming to life," Flynn says. "And not much has changed. He is one of the most supportive, mentoring individuals in my life."

At the center of all this is McCaffrey's passion for philosophy. He doesn't try to make the record he wants. Instead, he works to create a sonic universe that allows an artist to shine.

"It's one thing to have a great song," McCaffrey says. "But it's another thing to have a great song with great instrumentation and a great singer and a great microphone and a great sound, all the way down to a great arrangement. I love to have input into that whole process."

A few more takes in the bag, Jo Hahn picks up his guitar and puts on his coat. After writing McCaffrey a check for the session, he heads out into the snow. No sooner does the door close than McCaffrey jets into in front of his Mac, Pro Tools at the ready, to meet in and listen.

There's a jewel in there somewhere, and he'll do his best to find it. **D**

SOUNDbites

BY DAN BULLER

Thanks for Reading?

Last week's feature story about local music superstar Tim Lewis ("Who's That Guy?") generated a surprising amount of reader feedback in the edition. The majority were positive, raving the guitar hero, "Oh I always wondered who that dude was!" to, "It's about time somebody paid attention to that guy!" Most didn't refer to Lewis by name, oddly enough.

But because the internet is the internet, I also received some, shall we say less charitable reactions to the story, from, "Show some work, huh?" to, "You suck, DAN BULLER!"

I can't figure you people out. I can write a scathing review of some local band and not hear as much as a peep. But then I'll write a relatively fluffy human-interest piece and the jaded come out of the woodwork. Maybe it's the joys of Social Affective Disorder finally taking hold?

Anyway, I bring it up to let you know that my austy types can go forswear themselves.

Kidding! Mostly (It's just the S&D talking, I swear).

Actually, I brought it up to let you know that Lewis has signed on with the folks at local online radio site **WIRING**— imagine "Washington's kinetic music," like I'd be doing this now show, "The sounds of our language," this Thursday February 21, at 9 p.m., on wiring.fm.

If you read the aforementioned piece, you know there are few, if any, firms of local music as knowledgeable or as passionate as Lewis. I expect his show will reflect those aspects of his expressive fandom and will be a worthy listen for anyone else who feels similarly about our homegrown tunes.

Rock on, Tim.

Come Together

Unity is a word that gets tossed around too casually in certain musical circles—looking at you, musician (insert genre here) bands. While it may be a half-said rallying cry for over-privileged college students with acoustic guitars and loud drums, for some musicians, it is quite honestly a life-or-death concept. For example, the kids who make up the Israeli-Palestinian group **HEARTBEAT**.

The band is currently composed of six Jewish and Arab musicians from Israel and Palestine, between the ages



Amos Mizrahi & Jefferson Pomer

of 17 and 21. "The Heartbeat program seeks to bring young people from those two-torn countries together to share positive experiences and express creative ideas through music. They'll make two Vermont appearances this week, Thursday, February 21, at the Dorr Center at the University of Vermont, and Friday, February 22, at the Henningsen College student center. Both shows are free and open to the public.

When he left the local folk duo **AN OILY** in 2009, **AMOS MIZRAHI** traveled to Israel to work with the Heartbeat organization and teach music. But he learned so much he he taught. Following brought back ideas from the Middle East and applied them to his new band, **HEART BEAT**, which played Signal Kitchin last week. He is producing their first U.S. tour.

In an interview with **730** in 2010, Mizrahi explained the goal of the organization, saying, "The idea is to highlight musical passion as a common thread." He pointed out that Arabs and Israelis are "neighbors" with a long history of shared experiences, and added that music can be a way to jumpstart conversations between the two sides and act as "a vehicle for change."

BiteTorrent

Concatted here to **ANNA HENRIKSEN**, who connected via a baby-bump picture on Facebook that she is expecting her first child with husband **MARK HANSEN**. Not only that, but Mitchell has a new record set for release on March 18, coincidentally titled *Child Falls*. The record, several years in the

making, is a duet with Brooklyn singer **JOHN HONANER**, which finds the duo reinterpreting a fascinating selection of traditional British Isles folk ballads. It's a remarkable effort, rife with gripping storytelling that is by turns dark, heart wrenching and whimsical. And then, just something about Mitchell's unique timbre that seems especially suited to the material and adds depth and character—especially contrasted with Hansen's smooth tenor. Keened in vocal, old English poetry, it reminds me of something the **WISCONSINERS** might do if they weren't so mindlessly the Decembrists.

The noble do-gooders and champions of local music at **HEARTBEAT** would need your help. Or at least your feedback. **HTW** is conducting an online survey soliciting feedback on ways they could better serve the community—that would be you. **HTW** is sort of like a comment card at a restaurant, except they'll probably ride your comments seriously. **HTW** is in the midst of building a new website and wants to know what you'd like to see more or less of. You can also weigh in on how the organization's other ongoing projects—the Vermont Music Library, loaning out four rooms, photographing bands with a floppy lens, etc.—are going. Check it out at survey.monkey.com/VIP0223q. My suggestion: A prominent link to the survey on the front page of your website, as local or area scribbles don't have to write out word web addresses.

Another full moon, another songcycle. This month's installment

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WET DREAM

GTA
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WHITEHORSE
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ADDISON GROOVE PROJECT
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SHAWN MULLINS
LIVE! LIVE!

MURS
LIVE! LIVE!

EIGHT 02 + MCKENNA LEE
LIVE! LIVE!

THE DIRTY HEADS + SHINY TOY GUNS
LIVE! LIVE!

ODD: MOOSH + TWIST + HUEY MACK
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SOUNDbites

CONTINUED FROM PAGE 33

of **HILARIOUS** **MOON**'s Full Moon. Montpelier features local DJ and vocalist **CRASH WITCHALL**, and a few talented friends including Prince's 2009 ex is entirety. If you recall, last month's lunar blowout found a crew of locals covering **SHOOP DOGG**'s Doggystyle. It seems there's a trend, a brewer! Like the January edition, the party is a benefit for **ONE BUCK**. Check it out at Signal Kitchen this Saturday, February 24, which is actually not a full moon blues.

This past yr, Local all-girl rockers **bird PARTY TOWN** have changed their name. The group, which includes **MIRIAM BERMANO**, **RAE WRIGHT**, **CAROLINE SCORRONE** (VOCAL), **LINDA BARNER** (DRUMS), **LEND AND SOXALL**, and **CHRISTINE MAYFIELD** (both of **DOLL PRIGHT**) shall henceforth be known as **SHIRAZI BETH**, which is nowhere near as cool as Party Town — though I imagine it's easier to mention to family members, friends etc. They will be at Rad to kick this Friday, February 22, just prior to the debut of **RYAN DEERS** (**DOUBT** **LET**, **OLD LORE**) new band, the **BURN BLAZE**.

Congratulations to the **SEMI-RENTHEARTED** **BOYS**, who celebrated 10 years together last Friday, February 15, by... um, just playing a gig. Though considering they will gig around at 100 dates a year, having a new Friday gig seems like a good way to go. It's also worth noting that this year marks front man **BARRY OWENS**'s 50th in the music biz, which is astounding, considering he hardly lacks 80 to begin with. **BOYS** are back in action this Friday, February 22, at Monty's Place in Montpelier. Speaking of which...



Monty's Alligator Boys

Word on the street is that **TONY WOOD**, owner of Monty's Place, is opening a new restaurant and music venue with **JACQUES BERNIER** — wait for it — the old Langdon Street cafe building in Montpelier. The new joint reportedly will be named Sweet Melancholy. Caffe on Monty were mentioned as of press time, but when reached for comment, the

entire music community in Montpelier said, "I totally don't adding. The they have to pay royalties to the **MUSIC BUREAU**!" We'll have more as details become available. ☺



Listening In

A peek at what's on my iPod favorite: eight track player, and this week

Aly Taubert, the Fitz

Veronica Falls: Missing for something to happen

Anita Hirsch and **Jefferson Humes**, David Byrne

Pimp Tonic, Go Find Your Dem

Jaha Price, In Spite of Darkness



Patty Larkin

Friday, March 6 at 8:00 pm
Seven Hall Theater
\$10 advance, \$12 at the door



She wields the boundaries of folk when pop music with her massive power sexuality and accompanying words and lyrics

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www.pattylarkin.com

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Nectar's LIVE AT NECTARS.COM

WED FEB 20

WHAT A JOKE COMEDY OPEN MIC

CAROLINE ROSE WITH JEE COONS

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Photo: [illegible]

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FIG. 22.17 SPIRIT FAMILY REUNION (AMERICAN)

If the Spirit Moves You

Brocklyn's **SPIRIT FAMILY REUNION** were born on the street corners and in the subway stations of New York City. On their debut record, *No Separation*, the quartet bares a ramblancous, hilariously soul, a matching, lo-fi-sounding sound that belies their urban origins. Touring in support of that record, the band plays the Higher Ground Showcase Lounge this Friday, February 22.

FR 22 10:45 P.M.

regional

HIGHFIDELITY *Music on a Spring [week]* 10 p.m. *Free*
THEATRE *Phish with G. League [reg. prog]* 10 p.m.
 \$5

SAT.23

Burlington area

BACKSTAGE PASS *The H. Hines [week]* 9:30 p.m.
 Free
CHICK & BUNDS RESTAURANT *Night Train [week]* 9 p.m. *Free*
CLUB METROPOLIS *Reformation [into dance party]*

7 p.m. \$5

FRIDAY 9 & 10 p.m. *Free*

ALL FLOWERS *Feedback with D. H. [week]* 10 p.m.
Alan Perry & L. [week] 10:30 p.m. *Free*

HEARD AROUND BALLROOM *Johnny Gomez [week]* 10 p.m.
Johnny Gomez [week] 10:30 p.m. \$10-15 AA

POWER HOUSE SHOWMAN LOUNGE
Johnny Gomez [week] 10 p.m.
Johnny Gomez [week] 10:30 p.m. *Free*

J.P.'s PUB *Phish with G. League [week]* 10 p.m. *Free*
LEVIN *Bill Goss, James Spence, Terry Hines [week]* 10 p.m. \$5

MAKIN' IT MAJOR LOUNGE *The Hines [week]* 10:30 p.m. *Free*

MONKEY HOUSE *Instrumental Rock Alternative [week]* 10 p.m. \$10-15 AA

NEEDLE & PIN *Rock [week]* 10 p.m. *Free*
Rock [week] 10:30 p.m. *Free*

ON TAP BAR & GRILL *10 p.m. \$10-15 AA*

ROCK HOUSE *Rock [week]* 10:30 p.m. *Free*
Rock [week] 11 p.m. *Free*

ROCK HOUSE *Rock [week]* 11 p.m. *Free*
Rock [week] 11:30 p.m. *Free*

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ROCK HOUSE *Rock [week]* 5:30 p.m. *Free*
Rock [week] 6 p.m. *Free*

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Southern New Hampshire University

SAT. 23 • 10 P.M.

SUN. 24

burlington arena

CLUB METRONOME • Hootie & the Blowfish (30-min. show) 8 p.m. \$10/\$1200 W+

HOLLYWOOD • 80s hits with DJ Sleazy's (30-min. show) 10 p.m. Free. Backstage (backstage) 10 p.m. Free

HARDY'S BURGERS & BEER • Hard Rock Cafe (30-min. show) 10 p.m. \$10/\$1200 W+

NEEDLE & THE HAWK • Hootie & the Blowfish (30-min. show) 10 p.m. \$10/\$1200 W+

ON TAP BAR & GRILL • Hootie & the Blowfish (30-min. show) 10 p.m. \$10/\$1200 W+

RAVENS BAR • Hootie & the Blowfish (30-min. show) 10 p.m. \$10/\$1200 W+

THE BAR • Hootie & the Blowfish (30-min. show) 10 p.m. \$10/\$1200 W+

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central

CHARLIE'S • 80s Hits 8 p.m. Free

northern

HOT SPOT • Jack Macrone (solo acoustic) 8 p.m. Free

THE BAR • 80s Hits 8 p.m. Free

TUE. 26

burlington arena

CLUB METRONOME • David Sanborn (solo acoustic) 8 p.m. Free

HOLLYWOOD • 80s Hits 8 p.m. Free

HARDY'S BURGERS & BEER • Hard Rock Cafe (30-min. show) 10 p.m. \$10/\$1200 W+

NEEDLE & THE HAWK • Hootie & the Blowfish (30-min. show) 10 p.m. \$10/\$1200 W+

ON TAP BAR & GRILL • Hootie & the Blowfish (30-min. show) 10 p.m. \$10/\$1200 W+

RAVENS BAR • Hootie & the Blowfish (30-min. show) 10 p.m. \$10/\$1200 W+

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FROM LEFT: BEACH BOARDS (BRIAN)

The Truth Hurts Following the roller coaster of their first two releases, a self-titled 2010 EP and a 2011 follow-up EP, *What's Your Pleasure*, **BEACH BOARDS** set out to find a more aggressive sound on their latest release, *Glass the Truth*. Rooted as much in punk aggression as lo-fi indie jangle, the album also captures the band's increasingly raucous live set but doesn't sacrifice the driving essence of their earlier work. Catch them at the Monkey House in Wisconsin on Monday, February 25.

WED. 27

burlington arena

CLUB METRONOME • Jeff Goldblum (solo) 8 p.m. \$10

FRANKIE'S • 80s Hits 8 p.m. Free

HOLLYWOOD • 80s Hits 8 p.m. Free

HARDY'S BURGERS & BEER • Hard Rock Cafe (30-min. show) 10 p.m. \$10/\$1200 W+

NEEDLE & THE HAWK • Hootie & the Blowfish (30-min. show) 10 p.m. \$10/\$1200 W+

ON TAP BAR & GRILL • Hootie & the Blowfish (30-min. show) 10 p.m. \$10/\$1200 W+

RAVENS BAR • Hootie & the Blowfish (30-min. show) 10 p.m. \$10/\$1200 W+

THE BAR • Hootie & the Blowfish (30-min. show) 10 p.m. \$10/\$1200 W+

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SUBJECTS 8 p.m. Free

CHARLIE'S • 80s Hits 8 p.m. Free

HOT SPOT • Jack Macrone (solo acoustic) 8 p.m. Free

THE BAR • 80s Hits 8 p.m. Free

THE BAR • 80s Hits 8 p.m. Free

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Into the Woods

Artist Rob Hitzig BY LINDSAY J. WESTLEY

Hitting against the white walls of the SEARA Gallery on Pine Street in Burlington, Robert Hitzig's geometric wooden sculptures glow with a subtle sheen. Up close, the layers of tinted shellac magnify the natural grain of the wood. Viewers may have an urge to run a hand across their surfaces, just to see if the pale color hides any imperfections. But, tempting as it may be, don't ask Hitzig what he's on—laying a bed of lin. These days, his oeuvre is form, not function.

"I get plenty of requests about doing it now for people when they see my work—and I always have to say no," Hitzig says with a slight grin. "I like to take wood into the fine-art realm and make it look like art, rather than furniture or something like that."

That hasn't always been the case. Working first as an agronomer for the Peace Corps and then for 10 years with the Environmental Protection Agency, Hitzig spent years thinking about forests and timber in a practical way. He indulged in a furniture-making hobby for a while. And then, in 2007, he got tired of factories.

"I liked to make furniture, but what I really loved was working with wood and exposing its natural beauty," Hitzig says. "I was always thinking of how to turn the wood into art, rather than actually making something that served a purpose. And finally I decided that, if I really wanted to do that, I needed my own workshop and my own tools."

So Hitzig moved from Washington, D.C., to Vermont. He and his then wife, Mary Jo Kirschen, opened the Lucy Pear Gallery in an old Victorian house in Montpelier. Hitzig soon decided he wanted to be a full-time artist.

He began carving rhombical shapes and structures out of wood and finishing them with a shellacking technique developed by French forest-fire workers in the 1800s, Hitzig explains. He became intrigued by the highly polished, naturally clear finish he could generate with a bit of slat, shellac, alcohol and a little oil rubbed repeatedly over the wood's surface.

The 15 or so well-hung wood pieces on display at the SEARA gallery look like light-house lanterns of Hitzig's recent creations. Though he takes care to make interesting shapes, the real attraction here is his enhancement of the wood's natural beauty.



"A Revolution Will Not Be Televised"

He doesn't stain the wood itself, but layers clear shellac thickly so that it creates a canvas that seems to float above the wood, giving Hitzig a surface on which to paint with his hand-carved, tinted shellac. The layers yield a rich wash of color that allows



"Tropics of Fear"

the grain of the wood to show through, played up by the shadows of Hitzig's preferred trees: curly maple, birch, pine, maple and birch.

Peering closely at the grain is a rectangular work titled "The Revolution Will Not

Be Televised"—and titled in the color sequence of the old TV test pattern—Hitzig notes that he's particularly drawn to the larger, freer curves evident in birch wood.

"Because of the natural movement in the grain, it almost has a serene look to it," he says. "It's perfect for my flag series."

Recreating a flag series was Hitzig's take on the American flag in the 1950s.

Hitzig's flag series similarly attempts to divorce the artwork from dystopian symbolism, rather suggest a

purely aesthetic scene. But his layers are and meticulously joined pieces of wood are heavily blank. The striations in the wood's grain make the surface appear to ripple. Hitzig hopes at some point to exhibit his flag sculptures in a series. Meanwhile, the geometry and stripes of his other works more clearly reference protest (patriotismers Frank Scott and Sean Scully).

If Hitzig's earlier work revolved on the character of the wood to draw out a signature as character, this recent body of work seems to reverse the process.

"In furniture, you spend a lot of time creating the design, so you can't spend a lot of time on the final," Hitzig says. "This is really an extension of the furniture-making process. I see the wood as a canvas, so the art is painting, not sculpture."

Hitzig started moving away from standard geometric shapes after attending a talk by Frank Stella in conjunction with that artist's 2010 exhibition at the Hood Museum of Art at Dartmouth College. In a Q&A, Stella mentioned the museum when he "broke down of the geometry of the rectangle," and Hitzig was motivated to do the same.

More abstract forms followed that revolution, such as the seven-sided "A Year of Joy and Profound Adoration," an angular, striped work, and "What Is?" one of the few works painted a single, solid color. Hitzig refers to the color as "black," but the polished maple still lets colors from yellow-green to dark purple. While he still rejects the thought of naming his meticulously carved paintings into functional art (or, for that matter, Hitzig shares he's bringing toward more artistic woods and colors). "I'm more and more drawn to ash, and I gave that the direction I want to go," he says. "The curly maple and the birch have a flatter sharp just too easy to make beautiful. By using something plainer and more natural, I can create more of a canvas for my work." □

Building Two Alternative Art

Best Subject An exhibition that aims to showcase "human intelligence" and how the way we interpret the world and challenge our perceptions to the unknown, uncertain, infinite and different. **On the Edge** "Humanity" is a natural evolution for the concept of the 10th Annual Art Fair, which is held through April 6 at KCA Center in Manhattan; info: 315-356-7666.

Non-Stop An exhibition of single framed mixed media abstract expressionist artwork. Through February 28 at Chelsea gallery in Manhattan; info: 908-333-2222.

Three Fish in a Row A work by 11 featured art teachers who meet bi-monthly to work on their own art. Through February 28 at Huxford gallery, Palisades Park; design in Manhattan; info: 855-333-2222.

new find

On the Edge A work in a new city of art by 10 to 30-year-old featured artists. January 15 to March 1, 2011 at KCA Center in Manhattan; info: 315-356-7666.

Art Fair A collection of art by 11 featured artists. January 15 to March 1, 2011 at KCA Center in Manhattan; info: 315-356-7666.

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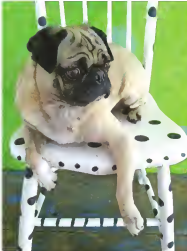
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Liza Cowan

Proving that there's always room for cats in the art scene — perhaps especially animal art — Burlington artist Liza Cowan displays perfectly positioned pieces of her pet, Sak, at ArtSpace 166 and at the Mox's Bows. It's hard to believe these pre-lodging photographs were taken on Cowan's advice. "I wanted to keep all the production local and affordable," she says in an email statement. As for the star of the show, "She's just adorable and likes to pose," says Cowan. "Sak, Tag for Fun" will be on view through March 31. Some days, when owner Gloria Hunter's own pup, Pipelaine, will be happy to show you around.

Joy's Joyful Joy "Joyful Joy" is a collection of art by 11 featured artists. January 15 to March 1, 2011 at KCA Center in Manhattan; info: 315-356-7666.

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NORTH VERMONT OPENINGS

LEAH HYLER "No thing is better" paintings and sculptures featuring birds and eagles. Through February 28 at Northwest Kingdom Artspace, 5000 Highway 28 at Northway, Killbuck. Info: 451-3978.

HANSHUT ECKHART & GARY BEASLEY "Handprints by a stream" sculptures by Beasley. Through March 4 at Kater's Ice Cream Shop, 1000 Glover. Info: 525-5586.

MARY ANN DUFFY GORD "Birds, flowers and people" watercolor paintings by the artist. Through April 11 at East Northampton Regional Library, 100 Fairfield. Info: 827-3363.

MICHAEL LEWIS SMITH "Theobaldus Gate" black and white photographs of historic, grand country estates and mansions. Through February 26 at Culture Renaissance, 8-10 W. Main Street. Info: 432-7233.

POLLY TUCKER "The elements of a Irish day" sculpture and paintings made from silver and industrial parts. Through February 28 at Stone Circle & Design, 101-223 101.

RAMON LEE "Impression 'The Art Show'" single hour paintings by the artist. Through February 28 at Ballista Performance, 1000-1000. Info: 825-1000.

SANDRA GRIFFIN "Playground and garden" the artist's art. Through March 10 at Capley Recreational Center, 100-1000. Info: 252-1000.

VERMONT HOUSE OF VERMONT FURNITURE MAKERS An exhibit of small furniture makers' work. Through March 10 at the Vermont House of Vermont Furniture Makers, 100-1000. Info: 252-1000.

SOUTHERN

JANETTE JOHNSON "The artist's studio" Through March 10 at 1000-1000. Info: 252-1000.

regional

THE BEST OF THE UPPER VALLEY HIGH SCHOOL EXHIBITION "The artist's studio" Through March 10 at 1000-1000. Info: 252-1000.

ART LAB EXHIBITION "The artist's studio" Through March 10 at 1000-1000. Info: 252-1000.

CHOCOLATE CULTURE "The artist's studio" Through March 10 at 1000-1000. Info: 252-1000.

JEAN JACQUES BOWEN "The artist's studio" Through March 10 at 1000-1000. Info: 252-1000.

PERLA KENNEDY OF THE DANCING THE DANCE "The artist's studio" Through March 10 at 1000-1000. Info: 252-1000.

"THE SECRET OF THE ART OF ANCHOR" "The artist's studio" Through March 10 at 1000-1000. Info: 252-1000.

WINTER WINTERGARDEN SHOW "The artist's studio" Through March 10 at 1000-1000. Info: 252-1000.



Neighborhood Market The weekend that winter storm Nemo hit the East Coast, South End Artists Collective members Jill Baskin and Scott Baskin gathered down at Burlington's Neighborhood Market to make some magic happen. In a frozen 24 hours, an entire wall of the store became one giant chalkboard. Over the course of a week, patrons and passersby were invited to contribute brightly colored doodles and drawings to the wall. Representing the work of an estimated 25 participants of all ages, the mural is the epitome of community art. "This is the hub of our neighborhood," said Baskin, who, like Baskin, lives across the street from the retail market. "We wanted to bring artists and neighborhood and bring people together." The participatory piece will become a permanent fixture of the store, leaving yet another creative mark on the South End.

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Monday, February 25
7 pm
Dunster Armory



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6 pm
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BARK TO BARK A subfamily family faces an invasion by myrmecophiles and saprophagous beetles — *Stenotaphrum secundatum* (Poir.) Bosc. (Panicaceae) is the most common grass in the United States, widely distributed in the eastern half of the country. It is a perennial grass with a thick, fibrous root system. The leaves are narrow and blade-like, with a distinct midrib. The inflorescence is a dense, elongated spike. The plant is known for its ability to form a thick, fibrous mat that can suppress other vegetation. It is a common lawn grass and is also used for erosion control. The plant is native to the Americas and is now widespread in many other parts of the world. It is a member of the Poaceae family, which includes many other important grasses. The plant is characterized by its thick, fibrous roots and its ability to form a dense mat. It is a common lawn grass and is also used for erosion control. The plant is native to the Americas and is now widespread in many other parts of the world. It is a member of the Poaceae family, which includes many other important grasses.

SWITCH *Geoffrey Johnson* plays a father who goes undercover with the DEA to save his son from a drug-related conspiracy in the urban film *Switch*. **His Name (Value)** through **Wildlily** *Peppie Jon Barndt and Susan Sheridan*, (Tues-Fri 8-10 (one hour))

PROUD***** Jean Louie's *Tenfold* plays an elderly man struggling to care for his beloved wife (Kinnaree Rawat) as she expends so dementia in the Guise normalised drama from director in chue (John) Houlder. With subtle support, see review below. (4/5) (see 10.11)

Middleton (an Affleck plays a convicted felon who is in a long deception facility) is a serious character trapped in his during the last age when the drama based on actual events, with John Goodman, Alia Aden and Bryan Cranston. Affleck directed a critical hit.

BARIKATTA In 1999, an East German doctor (Nina Hoss) finds herself drawn to a colleague who knows is reporting to her father secret police, as they head the new East German nation's director (Christian Berkel). *Good Bye Lenin!* (PG-13)

[illegible]

GUINED ENCOURAGES ♦ ♦ ♦ Dressed in Tatiana's great southern gothic, James Franco plays a farmer whose wife sets out to poison his wife from an mid-plantation estate. With: Jordana DeGirolamo, Christoph Waltz and Mary McCormack. (R) (ma)

COLORADO MOUNT PLAINS (L.A. Times) The so-called slanders are just this family's personal feud about a heroic survivor from the plane crash (voiced by president's son) who responds to a distress call from Earth. **Winkler** (aka *Dumbly*). James Garbarino (producer), Michael Gorman (executive producer).

A COUSINLY TROUBLE **MAHMOUD** U.S. John McCain (standing left) helped out his cousin, Joe Courtney, in running for the CIA in Russia and decided to come take in some nights and leave for action points to General generalization. His brother's actions not what happens at the 2008 DePaul school. With Mary Elizabeth Westbrook, John (Alec) McCain House (standing, 2008, 2008, 2008).

★ 4 refund please

- ★★ = caught by bears worse (but not 4-6)
 ★★★ = has its moments, so-so
 ★★★★ = smarter than the average bear
 ★★★★★ = as good as it gets

BAKERS ASSOCIATES IS REQUESTING THAT AWARD BE FORN PROVIDED ON MARKET LEADERSHIP AND COUNTRY OF ORIGIN. THE CODE WHICH SURVIVES GLOBAL WITH THE COUNTRY CODE WHICH IS THE MOST RELEVANT.

HANSEL AND GRETEL: WITCH HUNTERS 'TWIN
The fairy tale's duo (Jeremy Renner and Gemma Arterton) are all grown up and using science, weaponry, and wondrously beautiful action to slay a villain they've previously "kiss[ed] and stomped" (Carmy Janssen, *Sammy [David Snow] Work*, demand, 30 min, R).

THE WORST AN UNDISCOVERED JOURNALS
 J.R.R. Tolkien's *The Hobbit* is a masterpiece of the fantasy genre, showing the world of Middle-earth in a way that is both beautiful and terrifying. It is a story of a young hobbit, Bilbo Baggins, who is taken on a journey by the wizard Gandalf the White and the dwarves of the Lonely Mountain. The journey is filled with danger, adventure, and the discovery of the world's secrets. The book is a masterpiece of the fantasy genre, and it is a must-read for anyone who loves the genre.

IDENTITY THEFT #4 John Stashman is Mexico's leading drug lord (but money is in the hole with the man; watch, in this rarely seen doc as he [Stashman] borders his life, the real, naive and worth of identity theft, then the top artist, with John Cho, from August 1987, 100 years old).

THE SHIPWRECKED +++ The true story of a victimising family's rise and fall during and after the 1904 Indian Ocean tsunami inspired five classic drama boys J A, [the (epic) saga] *Epiphany*, *Man of War*, *Even McGeer* and *Unsettled Star* (the

Like an old friend Ang Lee directed the adaptation of Ben Hare's best-selling novel about a bookkeeper's son who finds himself adrift in a boat with an assortment of hungry animals. Starring Adh Purohit, Indira Khurana and Gurj Sharma. (2)

NUMBER 1/2: Janssen-Chen and others
Center females play a couple who take over the care of two abandoned young girls who spend three years in the woods alone - or were they? - in this horror flick. Anders Muschinski makes his feature directorial debut with this expansion of his short film. **B** (2005, 90 min.)

SUMMIT Dutch actress director/director comedy-drama about a British reinforcement home full of British special forces, where the arrival of a new player (Dutch) starts up old enemies and relationships. With film courtesy Pauline Collins and John G. Thompson. (R, 1980, 1981)

RISE OF THE SHAGBOMAN ★★ Santa Brinkley, during the North Pole and other childhood years, posing as Alvinor-style in a tumbler of a world-threatening the name. In this *Shagboman* family animation, with the voices of Alvinor, Santa Brinkley, Hugh Jackman, Julia Roberts, and Jack Low (the *Shagboman* family), the *Shagboman* family.

HAIR SALON **SA** Young women with short hair's a 1960s Southern thing, says a 1960s enduser offering new hair care products. "It's time, starting now, that's a piece of what you'll find in this hair salon. So, adaptations starting. So, come with. Just. Cultural and Code. Simulations. (www.hair.com, 2000, www.hair.com, 2000)

SIDE EFFECTS +++ **Q**2-Ramney Wilson plays a young wife whose identity is revealed as facts pile up to improve her mental state after a further slash in the use of the pharmaceutical industry from many sources. (A) (B) (C) (D) (E) (F) (G) (H) (I) (J) (K) (L) (M) (N) (O) (P) (Q) (R) (S) (T) (U) (V) (W) (X) (Y) (Z) (AA) (AB) (AC) (AD) (AE) (AF) (AG) (AH) (AI) (AJ) (AK) (AL) (AM) (AN) (AO) (AP) (AQ) (AR) (AS) (AT) (AU) (AV) (AW) (AX) (AY) (AZ) (BA) (BB) (BC) (BD) (BE) (BF) (BG) (BH) (BI) (BJ) (BK) (BL) (BM) (BN) (BO) (BP) (BQ) (BR) (BS) (BT) (BU) (BV) (BW) (BX) (BY) (BZ) (CA) (CB) (CC) (CD) (CE) (CF) (CG) (CH) (CI) (CJ) (CK) (CL) (CM) (CN) (CO) (CP) (CQ) (CR) (CS) (CT) (CU) (CV) (CW) (CX) (CY) (CZ) (DA) (DB) (DC) (DD) (DE) (DF) (DG) (DH) (DI) (DJ) (DK) (DL) (DM) (DN) (DO) (DP) (DQ) (DR) (DS) (DT) (DU) (DV) (DW) (DX) (DY) (DZ) (EA) (EB) (EC) (ED) (EE) (EF) (EG) (EH) (EI) (EJ) (EK) (EL) (EM) (EN) (EO) (EP) (EQ) (ER) (ES) (ET) (EU) (EV) (EW) (EX) (EY) (EZ) (FA) (FB) (FC) (FD) (FE) (FF) (FG) (FH) (FI) (FJ) (FK) (FL) (FM) (FN) (FO) (FP) (FQ) (FR) (FS) (FT) (FU) (FV) (FW) (FX) (FY) (FZ) (GA) (GB) (GC) (GD) (GE) (GF) (GG) (GH) (GI) (GJ) (GK) (GL) (GM) (GN) (GO) (GP) (GQ) (GR) (GS) (GT) (GU) (GV) (GW) 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SILVER LININGS PLAYBOOK★★★★★ Bradley Cooper and Jennifer Lawrence play two people with degrees of mental illness who forge an oddball friendship that resonates deeply from director David O. Russell. (The Picture: Russell, 90; Robert De Niro, 90; Brad Pitt, 90; George Clooney, 90; Matt Damon, 90)



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¹And would you like to also make a donation to my salary?"

ted call



take eighth ball

MONEY-SAVING INITIATIVES AT THE USPS



NOTE: FIGURE 1.10. *Adapted from* *Journal of the American Medical Association*, 2000; 284: 2669-2674.



superficial@redhatter.com

Source: *Journal of the American Statistical Association*, 1997, 92, 1031-1042.

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Barbara J. Stiefel, MD

happy one of my best friends turning 23 this birthday! Couldn't be our spazzy and noisy in the morning and I'm a little to have you as one of my best friends! Thank you for being yourself and I hope I can see you Thursday February 04 2003 Where I hope to see you! Please see a Website: www.No-one.com 2570002

[illegible][illegible]

Isabel de FGA
Oh, you're a wonderful new love and I would
love to see you in a beautiful gown a couple
times. You also want to know the benefits of my
oil? No, maybe coffee is a little stronger? No,
the you drink? When Friday, February 11, 2023
When is FGA, your Women Ms. Man #1020

overlook park jagger
 Hates you. You know. I needed a hit for you.
 You took off jagger. You were with light.
 Lookin' like they'll all see you somewhere.
When the day falls away in 2013 Where

Spout Wouldhave in: Moot
 I want you to see I am the cat! But—maddening!
 I am employed in! Must I pay for tooth put? I don't
 thought—there I am. Ladies know it! 99¢/Yea
 Must eyes, blind from play eye, in the wrong. Come
 to my Capers on **Wheat Friday, February 14, 22**
 99¢/Yea. *Richard J. Starnes, Wheat, 444, 444, 444, 444, 444*

How Do We Make 5 My day
Every morning my first thoughts are of you
and every night I'll sleep with you in my
mind. I have never been so happy as with you
I am excited for our future together. **When:**
Thursday, February 14 2013 **Where:** Involving
everyone you know. **How:** My Man. #TOM2

Volume 15 Morning tag on DDE
We played tag on DDE around 10 a.m. One pair with a wren at the Slough sat where I went tag in previous. Two pretty beautiful gray rae. We did have white-throats. Lots of birds - we were going along to start with. Many movements that show a great lot of bird activity was. Slough habitat was

Day: When: Thursday February 04, 2010 When:
8:00 Starts at: Joe's Winery 1440 Main St SE

Sum on Valentine's Day
Be as sweet as the chocolate you eat. "I love you!" As I walked away I thought back on the fun I had in being involved. I'd like to see you again. See you on the line while I have some more. What? The February 14, 2005. When the top of the bank was the New York Times. A MIND

My day:
Hope you have a happy Valentine's Day!
Miss you, love you, see you **WHA!** **Whirl!**
February 14, 2013. **Whore** by the sea.
see **Woman, My Man** at **WOW!**

you With the Edge
Thank you for accepting my perpetual spin
wheels for potently quating themselves I
refuse to be hindered. In fact, I embrace the
beasties' quality and strive for increasing
and the infinite supply of wined twice. **With**
Monday February 16, 2015 Where with-
clarity you Winces Mr Winces 40101

dear g:
I Lay In bed last night and I was thinking to
myself how much I love you and how much I
miss you. I hope you are still the same
thing I've always been. I love you I love you I
love you. What? Thursday February 14 20
Where all our my heart and I'm so happy
to tell you Man Ma Woman. 09/05/02

Friday 5 Single party
We walked into the Seven Days complex for the second time, shuffling our places to the front row, but this time our plan didn't work as well. I mean, I think you can see. Unfortunately we opportunity to interact again, perceived that it might be a bit of a

Walking as a Wonder Woman hotel
Place: Eudora/Long Country Club on Jan 28
Note: CC, along with your long-haired dog
was outstaying; we crossed paths a few
times and talked a bit. Wanted to give you my
card and tell you how much I enjoyed your
company.

[illegible]

© When Thursday (February 2, 2012) hits
and CityMarket goes down the floor

[illegible]

CaE
Been thinking about you and your lovely
company lately. Would happily even get into
another feed! Love's with through Collins as it
does. It's lovely like a D-D-Sky Mail company.
If you're good I'll serve you a drink at the bar.
Happily meet with you personally. Happy meet!
Wheat Sunday, Feb 09 10 2010 Where:
a nice high up Woman's Hair #787609

[illegible]

July 2nd Women Meet place, Janet
Dear John, I'd appreciate the e-mail. You
say there is still hope for you. I say there
is that maybe one. Where's laughing/other
about? I'll respond back in my May
When Saturday, February 8, 2003 When
e 26 you than the Women 000000

4-11-11-11-11
 I have been lucky enough to get you on our
 Facebook wall before. A beautiful woman
 smiling enough to make you smile yourself
 but like an old friend. I would love to hear
 from you again. I hope you are happy.
 Love, your friend, I hope you are happy.

golfist / red lips
You were mean as a Larry black dress. I had fun time. I was seen in a black button up on demand after a show. You thought was doing my final show. **Friday, February 5, 2021** [View photo](#)

City Market driver James Cole
Wholesale of "cannibals" you can be brought
today. When Friday February 8, 2013. When
St. Paul Street you. When Ma. Hwy. 262

When is Monday? January 8, 2007. Follow *Mangrove* via Twitter. @Mangrove

park command at higher ground.
Locality is into you after the show. You'll
see beautiful pretty things you don't see
in the other places or in the museum.

parts. We'll handle that movement for you, but you'll be in control of everything, and you'll be on it even pretty fast. Just kicking, moving to take up the movement. **Enthusiasm When Working** February 8, 2012 Where: park to make it a ground you Men, No Women. #10000

I first saw you five years ago at the Common Man, and then once more across from a different shop... ummmmm!! are you almost a very Tuesday at Suite 1? We've posted something but have since the way but can't see you. I hope you OK you have it not up to support? when? OK. This day February 7 2008. When will I find you? Women Who Man 2008!!

Year	Number of cases	Number of deaths
1990	10	0
1991	15	0
1992	20	0
1993	25	0
1994	30	0
1995	35	0
1996	40	0
1997	45	0
1998	50	0
1999	55	0
2000	60	0
2001	65	0
2002	70	0
2003	75	0
2004	80	0
2005	85	0
2006	90	0
2007	95	0
2008	100	0
2009	105	0
2010	110	0
2011	115	0
2012	120	0
2013	125	0
2014	130	0
2015	135	0
2016	140	0
2017	145	0
2018	150	0
2019	155	0
2020	160	0
2021	165	0
2022	170	0
2023	175	0
2024	180	0
2025	185	0
2026	190	0
2027	195	0
2028	200	0
2029	205	0
2030	210	0
2031	215	0
2032	220	0
2033	225	0
2034	230	0
2035	235	0
2036	240	0
2037	245	0
2038	250	0
2039	255	0
2040	260	0
2041	265	0
2042	270	0
2043	275	0
2044	280	0
2045	285	0
2046	290	0
2047	295	0
2048	300	0
2049	305	0
2050	310	0
2051	315	0
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2058	350	0
2059	355	0
2060	360	0
2061	365	0
2062	370	0
2063	375	0
2064	380	0
2065	385	0
2066	390	0
2067	395	0
2068	400	0
2069	405	0
2070	410	0
2071	415	0
2072	420	0
2073	425	0
2074	430	0
2075	435	0
2076	440	0
2077	445	0
2078	450	0
2079	455	0
2080	460	0
2081	465	0
2082	470	0
2083	475	0
2084	480	0
2085	485	0
2086	490	0
2087	495	0
2088	500	0
2089	505	0
2090	510	0
2091	515	0
2092	520	0
2093	525	0
2094	530	0
2095	535	0
2096	540	0
2097	545	0
2098	550	0
2099	555	0
2100	560	0

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